

K S O R

Guide

TO THE ARTS

JUNE 1986



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T O T H E A R T S

JUNE 1986

1250 Siskiyou Blvd. Ashland, OR 97520 (503) 482-6301

FEATURES

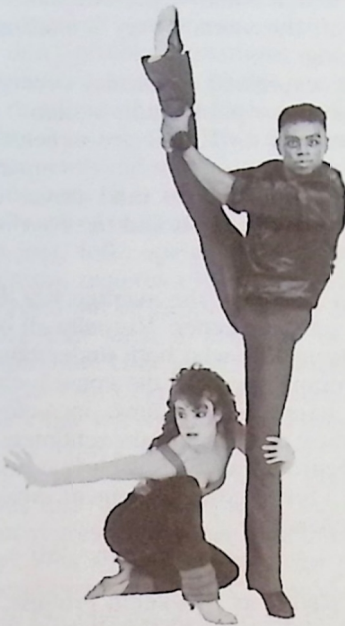
- 5 **Gold Beach Summer Theatre**
Sherry O'Sullivan previews the first season of a theatre collaboration between the Willamette University and Gold Beach
- 8 **Music Makers — Movers & Shakers**
Andree Flageolle writes about the accomplishments of the Klamath Union High School Band
- 11 **Season 51 on the Elizabethan Stage**
Three Shakespearean plays open the 51st season of the Oregon Shakespearean Festival's outdoor season
- 14 **Visual Arts**
Barbara Ryberg views a long-time part of the gallery support for visual arts in the region
- 16 **The Oregon Bach Festival**
Monteverdi, Vivaldi and Mozart are added to the repertoire of the Oregon Bach Festival in Eugene
- 18 **Picnic With the Stars**
Mary Molodovsky looks at the five Britt Festivals of the 1986 Season

DEPARTMENTS

- 2 **Director's Desk**
- 41 **Prose and Poetry**
Andre Codrescu
- 44 **Arts Events of June**

KSOR THIS MONTH

- 24 **Programs & Specials at a Glance**
- 26 **Program Listings for June**



Britt - 18

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FROM THE DIRECTOR'S DESK

Who Said Things Were Going To Be Simple?

Recently a letter to the editor headlined "Support Stops" was published in the *Medford Mail Tribune*. The writer, a Jacksonville member of the Listeners Guild, raised a variety of matters to which I've for some time considered devoting a column. In that sense I welcomed the letter and the opportunity to comment. But first, for those who did not see the original, we'll provide excerpts.

This week KSOR initiated its bi-annual fund drive. But I am not contributing. Last year I pledged \$120 to support folk music. In October I cancelled the final \$20 because *Pickings* and *The Flea Market* were pulled to make room for *Prairie Home Companion*. I like that show also but I wish it could be presented in addition to, not instead of, the already very limited amount of folk programming.

When I cancelled, I also expressed my dismay over the blatant advertisements on our public radio station. Virtually all the local sponsors on KSOR are either businesses or doctors.

If this bothers you, too, boycott the fund drive. Perhaps we can get the commercials off and the *Flea Market* back on.

The writer is anything but typical of the average KSOR Listeners Guild member or station listener. Virtually all of the Guild's members are sincere folk who both understand the complexities of radio programming (and the consequent inability to keep everyone happy all the time, including themselves) and who honor their pledges. But the sentiments expressed by the writer are heard a few times each year and the opportunity to say what I feel at such a moment rarely presents itself. So this is my chance.

Dear Jacksonville Member:

The dictionary defines a pledge as "a solemn promise." I'd be curious to hear your definition. KSOR is here to provide programming for listeners. We do so with the funds that are available. All the time we make relative choices about programming based upon the resources available to us. A major portion of those resources come to us through marathons. For all you know the program we choose *not* to present might be something you would really have enjoyed. Whose ox is really being gored?

I can imagine that there are actually things that the staff and volunteers at KSOR might prefer to do with their weekends and evening hours besides conduct a marathon. The reason that these folks devote their time in this fashion (including the volunteers like Brian Freeman who present the folk music program on Sunday) is to satisfy the pro-

programming tastes of people like yourself; programming tastes that cannot be satisfied by putting a long record on the turntable and walking away. Because the type of programming for which you turn to KSOR is both specialized, and therefore more expensive than more popular material, the funds to support those costs must be raised if the programming is to be offered. The principal fund raising method has turned out to be marathons which give persons who enjoy programs the opportunity to help pay for them.

So, the pledge one makes, while literally to the KSOR Listeners Guild, is figuratively to all of the other listeners like yourself who rely on this type of alternative programming source. Since no one listener pays a particularly large share of the cost, many persons pay a small share in the anticipation that others will step forward with them to pay the bills. When pledges have been received totalling the funds needed to continue operations, the marathon ends and we all go about our business, listeners and broadcasters alike, assuming integrity and good will on the part of all participants. We don't prolong marathons one second past the point of completion. And any pledge not paid breaks faith with the two thousand or more listeners who pay their pledges.

"But," you say, "I didn't fulfill my pledge because KSOR subsequently did something I didn't like."

Obviously, it is impossible to program in a fashion that is ideally suited to all tastes. Serving several different audiences with jazz, folk, opera, classical music, news and dramatic programs, requires a balancing of interests and air time. Not everyone will be happy with the decisions but most persons realize that such a marriage of interests requires some compromise. How would you make those decisions? By the ratings? That's certainly democratic. (*Flea Market's* ratings never came to even a third of *Prairie Home Companion's*, by the way. Opera ranked higher also.) By the dollars pledged in support of a given program? That might favor persons of means and leave people in more modest circumstances under-represented in our programming choices. By personal taste? Why should my particular programming interests be foisted upon ten counties? Actually, why should yours?

No, the process is more subtle and honestly attempts to balance complex factors into a reasonable compromise. We've tried to arrive at those decisions forthrightly. When we have seen a change coming, we've generally made it in advance of a marathon rather than following one. This sometimes means a lot of our time has to be devoted to explaining during a marathon why a program was just taken off. But we'd rather do that than have someone pledge for a program that we know will be leaving shortly.

Yes, *Flea Market* was removed to make way for *Prairie Home Companion*. The producers of the latter program required that the program be carried in the time slot previously occupied by *Flea Market*. Had we kept *Flea Market* it would have bumped *Mixed Bag*. And on into the evening subsequent adjustments would have taken out the

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Roseburg	90.5
Sutherlin, Glide	89.3
Weed	89.5
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blues program that also has listeners who are entitled to have their interests represented.

In compensation we added folk music air time on Sundays. *Pickings* was, regrettably, cancelled because its host, John Steffan, left the area and we had no volunteers who were able to carry on *gratis*. And we had no funds to hire anyone to continue the program.

Of course much of this does come down to funds. That actually was the major point of your letter. Underwriters provide an increasingly important part of the station's budget. In the current year underwriting income is about \$45,000. KSOR actually has among the most conservative underwriting policies of any public station in the state. Some stations announce a far greater detailed description of the underwriter's products and services, plus specific street addresses and telephone numbers. (Recently, some stations in the East were even fined for going beyond FCC rules, which have been relaxed considerably in recent years.) KSOR has chosen to interpret the new rules in a more conservative fashion similar to those utilized by National Public Radio. And we are delighted that underwriters are willing to share with us and with you the funding of KSOR.

You obviously don't feel that way. What would you prefer? Should we tack \$45,000 onto the marathon goal? A \$130,000 marathon? Theoretically we might get back to regular programming around August but the staff would be hospitalized by June and listeners' tympanic membranes would doubtless be permanently anesthetized. Or we could raise the membership rate by about 100%. That would reduce the number of people who could afford a higher rate, so the basic membership would actually have to go higher to compensate for dropouts. What if those persons who were willing and able to make \$60 or more membership payments weren't folk music supporters like you?

Well, no one ever said that public radio was going to be simple.

Sincerely,

Ronald Kramer

Director of Broadcast Activities

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Medford, OR 97501

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GOLD BEACH SUMMER THEATRE BEGINS FIRST SEASON

by Sherry O'Sullivan

It's safe to assume that vast numbers of Americans will be turning their attention toward their own country for holiday entertainment this summer, shunning the risks of overseas travel. If you are among those, and if you plan to tour the Pacific Northwest Coast sometime between June and August, be sure to allocate time for the Gold Beach experience.

For most of the year, Gold Beach is a sleepy coastal town at the mouth of the Rogue River. Its major industry is timber. Its residents number about three thousand. The fishing is great and the pace is slow.

And then there's Gold Beach in the summer! The population increases by a factor of ten. Tables and awnings cluster on sidewalks outside gourmet restaurants. Shops and boutiques display new inventory. Ice cream vendors wonder whether they should add tuna-choco-chip to their list of new flavors. Winter's debris is swept from the beaches. Wilderness lodges open their doors. Resorts clean and heat their swimming pools. Camping equipment is fluffed and spread under the sun. Jet boats are washed down and their summer rates posted. And laborers, working around the clock at five construction sites, promise to have 125 new motel rooms ready by July. The fishing remains great,

but the pace definitely quickens.

A new dimension will be added this summer. The city of Gold Beach and the Willamette University Theatre have coalesced to sponsor the newest summer theatre on the Oregon Coast with almost fifty performances planned during its premiere season. Artistic endeavors offered on the Gold Beach Summer Theatre's first bill of fare are ambitious.

"We're offering more than just light theatre," says Dr. William Iron, producer and director of the Summer Theatre, and chairman of the Theatre Department at Willamette University. "Along with a musical and light comedy, we're producing a serious, more thoughtful play."

That play has a whimsical title, however. "The Effects Of Gamma Rays on Man-in-the Moon Marigolds" is Paul Zindel's moving story of an embittered, vindictive widow and her two young daughters. A *New York Post* reviewer said of the play, "I don't know of a better play of its genre since 'The Glass Menagerie'."

Tom Jones' and Harvey Schmidt's musical, "110° In the Shade," is a happy show. Those not familiar with it may remember Burt Lancaster as Starbuck in "The Rainmaker," a film based on the musical.

Comedy will be offered with the production of Peter Shaffer's "Black Comedy," a hilarious and chaotic play which centers around mistaken identities and human pretensions. Of "Black Comedy," the *New York World Journal* said, "An evening with this uproarious play is like the rediscovery of laughter."

And if that isn't enough, wait. There's more. Not only will the plays be produced "in the round," and at each regular performance hors d'oeuvres served with an open bar, but Friday nights will offer dinner theatre variety shows. Here students and actors will serve at the tables and gradually flow toward the stage in cabaret fashion, building an interchange between the audience and players. William Iron promises it will be a free-flowing, broad, cross section of sound, music and entertainment. Themes will alternate each Friday between the Elizabethan and Broadway.

The theatre is the Assembly Building at the Curry County Fairgrounds in Gold Beach. It has been adapted as an intimate theatre-in-the-round with seating for eighty. William Iron says an open stage is his favorite. Although he has supervised touring productions in Europe and the Far East, he first did an open stage production in 1948 when he was teaching high school. Where? On the Oregon Coast.

Bill McNair, former president of the Gold Beach Chamber of Commerce, was still with the Chamber last year when William Iron asked whether the Willamette University could use the city facilities for ongoing summer theatre productions. "Not only could they," said McNair, "but the city offered to fund the project's advertising and promoting costs."

William Iron laughed when he told me of the city's reaction to the idea of a Summer Theatre. "I'm accustomed to getting behind my ideas and selling them by overcoming objections," said Iron. "In the case of Gold Beach, it was the other way around. They were so enthusiastic that I became the one presenting objections to them."

Bob VanLeer, editor of *The Curry*
6/KSOR GUIDE/JUN 1986

County Reporter, reflects upon community support for the summer theatre. "Residents of Gold Beach are happy about it," he said. "It will provide a new dimension for local entertainment. Up until now, theatre hasn't been available locally; the nearest and most specialized theatre available to us has been in Ashland."

Describing Gold Beach as depending less upon the timber industry than it used to, VanLeer continues, "The city is developing quickly as a tourist center and the Gold Beach Summer Theatre promises to have a positive impact."

Plans to maintain the project annually are well underway. The Gold Beach Summer Theatre is being incorporated as a non-profit organization with the intent of rolling over any profits into the next season's theatrical coffers. The three Willamette University faculty members who are organizing the productions this season will receive no money for their efforts from income generated at the box office. "Instead," said Iron, "it will go into the kitty for next year."

The synergy between the University and the city of Gold Beach to support and promote a summer theatre program is characteristic of Southern Oregon's devotion to the arts. With so much energy invested, it can't be anything but successful. Already over \$3000 worth of advance tickets have been sold and is being used to provide modest summer stipends for some of the performers. College and university students will fill most of the roles, with some Gold Beach townspeople completing the casts.

The Gold Beach Summer Theatre season begins on June 20 with "110° In the Shade." The first Dinner Theatre Variety Show will be presented on June 27. Tickets are priced at \$15 for adults and \$7.50 for children between the ages of four to twelve.

For a schedule of performances and ticket information, please contact the Gold Beach Chamber of Commerce, 510 South Ellensburg Avenue, Gold Beach, Oregon 97444. Telephone (503) 247-7526, or Toll-free from inside Oregon: 1-800-452-2334.

Schedule of Performances

"110° In The Shade"

June 20, 21, 25, 28
July 01, 03, 09, 12, 16, 26, 29
August 09, 19, 23

"The Effect of Gamma Rays on Man-in-the-Moon Marigolds"

June 24, 26
July 02, 05, 08, 10, 15, 17, 19, 23, 30.
August 02, 06, 20

"Black Comedy"

July 22, 24, 31
August 05, 07, 21

<u>Ticket Prices</u>	<u>Adults</u>	<u>Children(4-12)</u>
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At the Door	\$ 6.00	\$ 3.00
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Doors Open at 7:00 p.m. — Play Starts at 7:30 p.m.
Curry County Fairgrounds - Main Building
Full Service Bar & Hors d'oeuvres

Dinner Theatre Variety Shows

Bits of Broadway

June 27
July 11, 25
August 08, 22

Elizabethan

July 04, 18
August 01

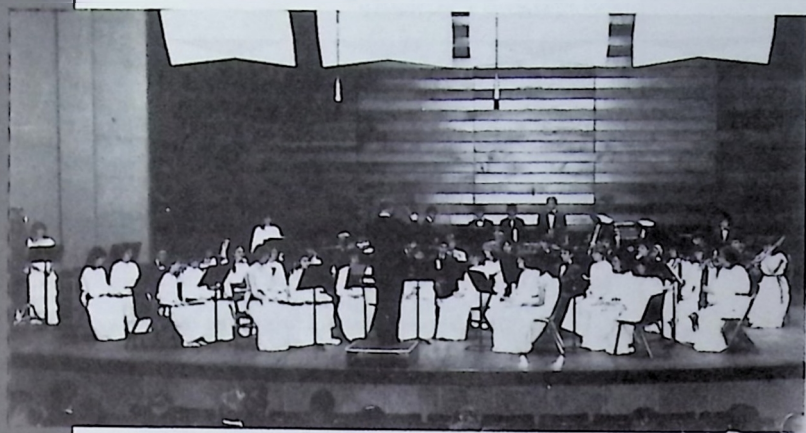
<u>Ticket Prices</u>	<u>Adults</u>	<u>Children(4-12)</u>
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In Advance	\$15.00	\$ 7.50
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Doors Open at 7:00 p.m. — Play Starts at 7:30 p.m.
Full Service Bar Available
Curry County Fairgrounds - Main Building

***Season Tickets Available
Contact Chamber of Commerce***

Telephone: (503) 247-7526
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Klamath Union High School Band: Music Makers – Movers and Shakers

by Andree Flageolle

In the late 1600's John Dryden penned the rhetorical question: "What passion cannot Music raise and quell?" Two centuries later, Arthur William Edgar O'Shaughnessy applauded music makers in these lines: "We are the music makers/We are the dreamers of dreams . . ./We are the movers and shakers/Of the world for ever, its seems." As the words of both poets suggest, music can be as powerful as a well-tended dream. Last March a dream that began as a tender offshoot of the Klamath Union High School Symphonic Band's excellent performing ability flowered into reality.

The first seeds of the dream were planted in the spring of 1985 when Ken White, K.U.'s Band Director, received an invitation for the high school's Symphonic Band to attend the Pacific Basin Festival in Hawaii. Because of the band's exceptional performances over the last two years (see July 1985 issue of the Guide "Those Who Can . . . Teach"), and especially due to the second place they won at the O.S.U. Northwest Band and Small Ensemble Contest, the Klamath Union High School Band was asked to help represent Oregon at this event.

Like anyone else planning a trip to Hawaii, the band had to overcome the financial hurdle of the trip's expense. However, the band's money barrier loomed a great deal higher than the ordinary vacationing couple's. Not only would the band have to raise air fare, hotel and food money for fifty-eight students and fourteen chaperones, they would need an additional five thousand dollars to charter a Greyhound to take them to the S.F. airport. Then, after arriving in Hawaii, they could anticipate another transportation cost. They would have to rent school busses at thirty-five dollars an hour for transportation to events like music workshops and performances on Waikiki and skin diving and sunbathing on Haunama Bay.

Before accepting the invitation to the Pacific Basin Festival, the parents, students and school administrators met to discuss plans for a prodigious fund-raising drive—to raise fifty-four thousand dollars. The school administration stipulated that the fund-raising

must be done without any expense to the local taxpayers. Therefore, no school funds could be contributed to the fund-raising campaign, and, furthermore, no donations could be solicited. The campaign had to operate on the principle of service or product given for money received. The parents of the band members agreed to pay \$392, or more than half of each student's expenses. This left the students responsible for raising the remaining \$338. So, last summer the Klamath Union Symphonic Band members, along with parents and teachers, went to work.

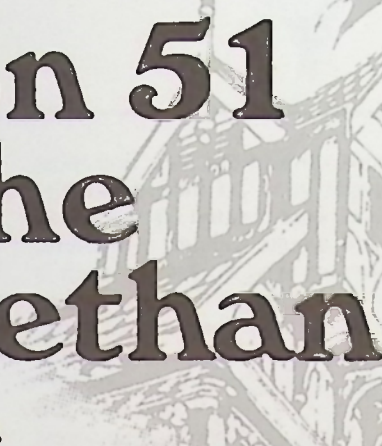
Although the money did not accumulate, in Wordsworth's words, "As fast as a musician scatters sounds/ Out of an instrument," the campaign progressed steadily throughout the summer and on into the school year. The credit for this relentless progress was shared by parents Susan Laubengayer and Sue Trichet. After organizing a variety of activities like car washes, Rent-a-Kid Services, and an Aloha Musicale, Susan Laubengayer said, "We just provided activities for the kids to earn money." One of these activities, the Rent-a-Kid Service which directed students to such jobs as babysitting, lawn mowing and car washing, earned \$3,000 alone.

Many other parents and teachers helped Susan Laubengayer and Sue Trichet. In the fall Dr. Walt Wilson, Music Supervisor, conducted a firewood raffle. Gay Woods went to every one of the car washes. Vonnie Powley organized the production and sale of 800 original K.U.H.S. cookbooks. Muriel Gehrman sponsored a rummage sale. Alice Dryer, Marian Peterson and Marilyn McCabe helped package the cheese and sausage that the students sold in November and December. The Assistant Principal, Tom Schubert, made and sold 180 welcome signs, clearing \$1800. Many more parents, teachers, and other community members helped in the fundraising until the committee surpassed its goal of \$24,000 and accumulated a little more than \$30,000.

Because of this successful fundraising effort, the K.U. Symphonic Band departed on March 23 to take their music to the Pacific Basin Festival. In Hawaii the students attended clinics, rehearsals and workshops with outstanding band directors from the Pacific Basin like Dr. Whitewell from California State University at Northridge and Toshio Akiyama, the Secretary General of the Japanese Bandmaster's Association. The students also socialized with other band members from California and Washington, Hawaii and Japan. For everyone, the trip was an education as well as a vacation.

The education began during the year-long fundraising drive. In Klamath Falls students, parents and teachers learned how to work together in order to realize a dream. Working together, when it goes well, creates a melodious harmony. By creating this harmony one could say that the K.U. Symphonic Band had learned to play a kind of music without instruments. For, as Sir Thomas Browne said, "there is a music wherever there is a harmony, order or proportion."

Andree Flageolle's son, Mike McCulloch, plays Baritone saxophone in the K.U. Symphonic Band. He brought her a T-shirt from Hawaii.



Season 51 on the Elizabethan Stage

As Elizabeth I was queen of England for most of Shakespeare's life, so the magnificent Elizabethan Stage has served as the Festival's royal playhouse throughout its lifetime.

The ivy-covered walls surrounding this space once formed the foundation of the Old Chautauqua dome, spiritual grandparent of today's Shakespearean Festival.

The stage is constructed to the dimensions of the Fortune Theatre of 1600. The many playing areas, neutral in themselves, spring to life when Shakespeare's words shape and color them in the audience's imagination. Their flexibility allows presentation of the plays at what Angus Bowmer called "story-telling tempo," with scenes overlapping and melding one into another.

In 1986, Shakespeare's words and the audience's imagination will transform this open stage into a vice-ridden city called Vienna, and two forests, one where there are "books in the running brooks, sermons in stones and good in every thing," and another which is "barren and detested, forlorn and lean."

The Oregon Shakespearean Festival presents three of Shakespeare's plays this year on this history-laden outdoor stage.

as you like it

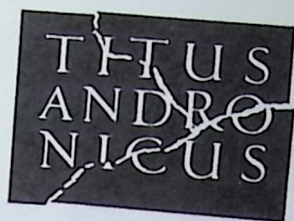


Everybody outside the play, and most of the people in it, do indeed like the place Shakespeare created for this lovely comedy and would willingly live there, perhaps forever. The Forest of Arden is the home of shepherds and milkmaids, and the refuge of a banished Duke and his band of men, some merry, one melancholy. When the Duke's daughter Rosalind and her cousin Celia must run for their lives, they escape to the forest and, disguised as a country boy and girl, settle into the gentle ways of the woodland people.

Then another refugee seeks safety in the forest — Orlando, the adored of Rosalind. Too shy to tell his love to the grand lady Rosalind, he freely sings her praises to the boy she pretends to be. The lessons in love she teaches him and the rest of the lovers in the forest have enchanted audiences since the late 1590's, when the play was written.

Rosalind's memorable cohorts include her noble father, her loyal cousin Celia, her beloved Orlando, the clown Touchstone, the melancholy Jaques, the luckless wrestler Charles, faithful old Adam, all the forest folk and their counterparts at the unhappy court.

The end of the play brings a small multitude of joyful unions and reunions: four couples are married, four brothers reconciled, four fathers and daughters united.



This bloodbath of a tragedy was a popular favorite of Shakespeare's time. It dates from his early playwriting career, when he was stretching his powers to see where they might lead him. Many of the elements found in his greatest works are here in this ripe, surging melodrama.

There are a great and victorious general, forsaken and betrayed by his emperor; a wanton, wicked queen; a richly villainous and lascivious Moor and a pair of thugs to do his bidding; an innocent bride viciously maltreated; the wreaking of a vengeance so bloodthirsty and violent as to be almost unwatchable.

King Lear, who came some ten or fifteen years after Titus, cries in his agony, "I will do such things! What they are yet I know not, but they shall be the terrors of the earth!" Titus in his agony knows his "terrors of the earth" all too well and he does them unflinchingly.

The play begins with Titus returning in triumph from a war with the Goths, leading their Queen Tamora and her sons as captives. His first action is to demand the sacrifice of one of her children to appease the spirits of his sons (21 of them) killed in battle. Tamora pleads with him to spare her boy; he refuses. His failure to respond mercifully sets the vengeful chain in motion.

Titus Andronicus plays rarely; it deserves more attention. With all its horrors, or perhaps because of them, it is a smashing theatrical experience. And must have been the same in Shakespeare's day: the scene of Tamora's plea to Titus was chosen by a playgoer of the 1590's as the subject for a sketch of an actual Elizabethan theatrical scene. That sketch has survived for 400 years.

MEASURE for measure

The offense is fornication, and in Shakespeare's Vienna it is a crime punishable by death. But this time the long-ignored law will be enforced. Angelo, a virtuous and upright judge ("his urine is congealed ice," one character says), decrees that young Claudio must die as an example to deter others. But Claudio's sister Isabella, who is about to enter a convent, has powerfully persuasive talents. She kneels to Angelo to pray for her brother's life. And Angelo, who never before looked upon a woman with desire, plunges into desperate, feverish lust for the virtuous maiden. He offers a bargain: her virginity for her brother's life. The decision she faces tears her to pieces.

Thus far into the story, Shakespeare has written high drama, setting his course for tragedy. But after this series of violent confrontations between Angelo and the horrified novice, between Isabella and her conscience, between Claudio and his fear of death, and then between brother and sister — scenes of soaring power and intensity — our master craftsman suddenly snatches tragedy away from us and steers us instead into an ironic, endlessly fascinating and puzzling comedy.

Shakespeare's surrogate character in the play goes from troubled Duke to meddling friar, manufacturing situations and events so that all may end well. Or if not exactly well, then at least a little better than it might have ended.

And there is a more than usually yeasty set of characters, both savory and unsavory, as well as gouts of laughter with just a touch of bitters.



**Preview performances
(at reduced prices) begin
June 10, with opening per-
formances scheduled for
June 20-22. Information
and free color brochures are
available by calling
(503) 482-4331, or by writing
to Shakespeare, Box 158,
Ashland, OR 97520.**



Gretchen Wilson. Pottery by Jim Robinson.

Visual Arts in Southern Oregon A Focus on Ceramics

by Barbara Ryberg

With more and more art galleries opening in southern Oregon (there are now nearly twenty), art lovers and artists are able to share in the wide variety of artistic expression our region offers. Sharing art in this way is not only a unique experience, but it offers access to personal enrichment that comes from exposure to art.

While the dynamic of operating an art gallery involves keeping pace with changing tastes and needs of patrons, often it is the art gallery itself that helps to shape those tastes and needs.

Strongly aware of this are the co-owners of Ashland's Lithia Creek Arts Gallery. Started by potter Gretchen

Wilson and others about thirteen years ago, Lithia Creek Arts Gallery has weathered many changes and locations since its founding. In cooperation with her partners, Richard and Mimi Fox, Faye Benson, Susan Weishaar, and Cici Brown, Gretchen has guided Lithia Creek Arts from a cooperative market for hand-made work to its present stature as one of Ashland's oldest galleries, featuring work of some of the northwest's best-known potters.

"At first," Gretchen explains, "there were about four potters living and working in the valley. There was little market for their work locally." As time went on, however, interest in art grew, as well as the number of artists moving here. Now, Gretchen points out, "The northwest is famous for its potters, many of whom market their work elsewhere."

One reason for this is the high livability we enjoy, not the quality of our clay, as one might assume. It is the ability to work and live in the same space that draws the artist here, plus the added benefit of the northwest's rich natural beauty, important features for any artist. "The two feed on one another," Gretchen adds.

The location of an art gallery is also important. The setting above Ashland Creek and next to Bluebird Park makes the Lithia Creek Arts Gallery an enjoyable place to visit.

Why the decision to focus on ceramics? The gallery's owners are quick to point out that of all the artistic media, ceramics is one which has kept pace through the centuries with the needs of developing civilization.

From the sarcophagi of ancient Egypt to the high tech components used in industry today, it is the ceramic artist who shapes, molds, decorates and glazes many of the tools we use. There are ceramic components in the space shuttle. In Japan, there is a newly developed ceramic internal combustion engine.

Another application of ceramics, and an important one, is its use in architecture. For those who think of ceramics in terms of the dining room or kitchen, help is on the way. It is not uncommon to find entire walls, fireplaces, or hallways done in ceramic design. Often these features appear in designs for homes and offices while these structures are still on the drawing board. Use of ceramic craftsmen in architecture has a long history and the folks at Lithia Creek Arts feel that one function of

a modern gallery is to continue the tradition by bringing craftsmen and patrons together.

A gallery owner can educate patrons in various ways, but conversation is a favorite one at Lithia Creek Arts. "I love to talk about our pots," Gretchen explains, adding that more and more people have questions and appear to want information about the process that goes into producing an art object. Often that talk leads to a deeper understanding of the uses and possibilities of art in our daily life.

There is much to talk about in the well-ordered gallery, where work of well-known potters like Jim Robinson and Richard Fox share space with other local artists. Frequent solo shows, such as the recent exhibition of Jackie Miller's fused glass, bring patrons into contact with other media as well.

With so much emphasis on the performing arts in southern Oregon, it is not surprising that the visual arts should be gaining momentum, and that support for art galleries is on the rise. Ashland is well established as an art community, and many feel that is as important a drawing card to the area residents as its natural beauty. Speculation aside, the area is gaining attention from the work of individuals like artist-gallery owner Judy Howard, who serves on the Oregon Arts Commission and the work of cooperatives like the Clayfolk group. In fact, there are plans for Clayfolk to promote a scholarship fund to encourage further study at the college level for students gifted in the ceramic arts. Another plan in the works is to put together a gallery guide to assist tourists and residents.

Serving and guiding the community are important aspects of the modern art gallery. The folks at Lithia Creek Arts Gallery are committed to enhancing the aesthetic and cultural life of their neighbors through education, shows, and fulfillment of commissions. Art galleries are a unique part of any community's cultural identity, and all indicators point to a long, enjoyable one for southern Oregon.

Barbara Ryberg, an Ashland writer, is a regular contributor to the Guide.

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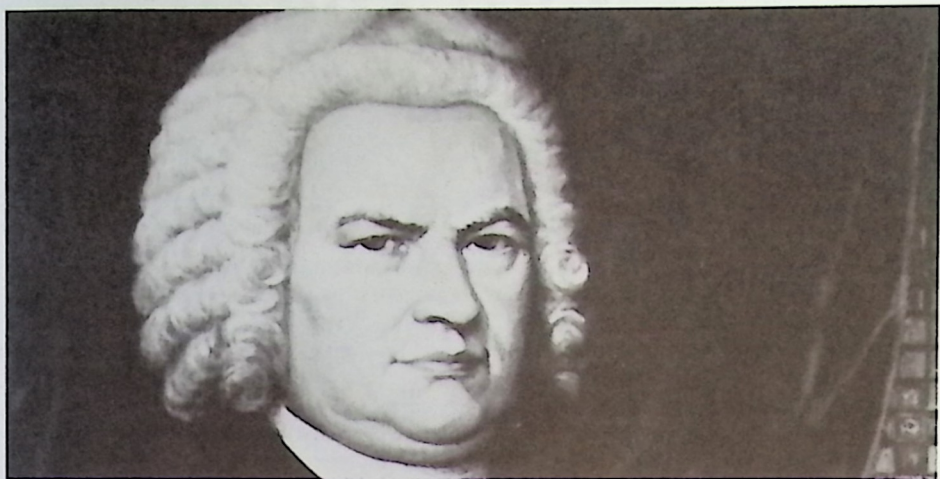
BACH
MOZART
MONTEVERDI
VIVALDI
RILLING

The Oregon Bach Festival celebrates its 17th season, June 22 - July 6, 1986, with the music of four great composers: Bach, Mozart, Monteverdi, and Vivaldi.

Following its almost exclusive focus last summer on the music of Johann Sebastian Bach in honor of the composer's tricentennial, the Oregon Bach Festival this year is expanding its repertoire to include some of the finest orchestral, choral, and chamber works of the Renaissance, Baroque, and Classical periods.

Under the baton of artistic director and conductor Helmuth Rilling, the Festival musicians will perform four masterpieces by Bach: the *Mass in B Minor*, the *Magnificat*, *Suite No. 3*, and the motet, *Singet dem Herrn*; two pieces by Mozart: *Symphony in G Minor, No. 40* and *Requiem*; and the Monteverdi *Vespers*. In addition, the 1986 season will include two concerts by the Festival Chamber Orchestra, featuring works by J.S. Bach and J.C. Bach, Marcello, Corelli, and Vivaldi, including the *Four Seasons*. Other chamber and solo recital programs will present music by Beethoven, Frescobaldi, and Dvorak. The 1986 schedule also includes six free noon concerts by Eugene's best local jazz and classical performers, as well as children's performances on Saturdays by Theatre Mask Ensemble, The Eugene Opera, and the Eugene Ballet.

Festival conductor and artistic director Helmuth Rilling is regarded as one of the world's foremost interpreters of Bach's repertoire. From Stuttgart, Germany, Rilling is the founder of the *Gaechinger Kantorei*, a widely respected vocal ensemble. With the *Kantorei* and other groups, Rilling has recorded more than 200 albums, and his touring engagements routinely take him across Europe, the Americas and into the Orient. Rilling's role as a proponent of choral training has led him to establish Bach Academies in Tokyo and Buenos Aires as well as the International Bach Academy in Stuttgart.



Johann Sebastian Bach - March 21, 1685-July 28, 1750

Among the 200 musicians gathering in Eugene this summer for the Oregon Bach Festival are some of the finest vocal soloists and instrumentalists performing in Europe and the United States. The 1986 roster of solo vocal artists includes soprano Costanza Cuccaro, mezzo-soprano Sarah Walker, tenors David Gordon and Scott Weir, baritone Rodney Gilfrey, and bass-baritone Jan Opalach. Among the instrumentalists playing in Eugene this summer are Michael Schneider, recorder; Ingo Goritzki and Allan Vogel, oboe and oboe d'amore; Kathleen Lenski and Lawrence Maves, violin; Johannes Ritzkowski, horn; Hans Joachim Erhard, harpsichord and organ; Sibylle Keller, flute; Kathy Kienzle, harp; Anthony Plog and George Recker, trumpet; and Neill Archer Roan, guitar. Also appearing will be the Fine Arts Brass Quintet and the Musical Offering, both of Los Angeles.

The Oregon Bach Festival makes its home at the University of Oregon School of Music, where since its inception in 1970, the Festival has grown from a summer workshop for choral conductors

and a single concert, to a two-week schedule of more than 30 performers. As its concert schedule has grown, so has the Festival's commitment to teaching. Conductors from around the world come to study with Rilling and work daily with a full professional orchestra and choir. The result is the Festival's unique afternoon concert series, in which Rilling introduces every performance with his own historical and musical interpretations before turning the podium over to his master-class students. This year, the popular 5:15 series will include two orchestral suites and seven cantatas, including a special performance Monday, June 23, of Bach cantata BWV 140, *Wachet auf*, Helmuth Rilling conducting.

The 1986 Oregon Bach Festival again presents its major choral and orchestral works in the 2,500-seat Silva Concert Hall at the Hult Center for the Performing Arts in downtown Eugene. Chamber and solo recitals will take place in the intimate, 550-seat Beall Concert Hall at the University of Oregon School of Music.

Picnic With The Stars

The Britt Festival is looking good for 1986!

by Mary Molodovsky

The season begins with the only Northwest appearance of the Soloists of the Royal Danish Ballet, one of the world's leading ballet companies. It ends with the great blues master B.B. King. In between are the Tony award-winning Broadway musical *Ain't Misbehavin'*, three weeks of Classical Music featuring the Britt Festival Orchestra complete with stunning soloists, star-studded Bluegrass and Jazz Festivals and the return of the exhilarating Waves Jazz Dance Company.

Set in a country park in historic Jacksonville, Oregon, Britt is the oldest outdoor music and performing festival in the Northwest. What the newcomer to Britt cannot possibly anticipate is the atmosphere of the place — the magic of an evening on the hillside at the Peter Britt Gardens in Jacksonville. Concertgoers bring picnics, or purchase them on the grounds (as well as ice cream, beer and wine), sit on blankets among huge Ponderosa Pines and Madrones with a view of beautiful Mount McLaughlin in the distance, and enjoy a community of people who have come together to enjoy a performance by an outstanding artist.

Dress is casual and unassuming; the nights are warm, and the stars are out. At Britt, the rich feel better and the poor feel great!

Begun in 1962 by John Trudeau as a Classical Music Festival, Britt has expanded to a major multi-arts festival, with Jazz, Bluegrass, Dance and Musical Theater Festivals as well. All the performances take place from the beautiful pavilion designed in 1978 by Gary Afseth. John Wendeborne, formerly of *The Oregonian*, describes it best:

"A wonderful alternative to the larger festivals. In Jacksonville, parking is not an impossible task, tickets are easily negotiated, ushers are nonexistent, acoustics are fine and, best of all, the music is firmly in control of the atmosphere . . . The music at Britt is played from a modern building with a large stage, a facility that architecturally fits in with the surrounding tall trees, gently sloping hill dotted with blankets and picnic supplies and attentive audience."

The Britt Festival has made improved access for the elderly and physically challenged this year with its arrangement for free rides on the RVTD's trolley bus which runs nightly from Jacksonville parking lots to the grounds. Those driving with heavy loads of food, folding chairs, etc., can use the drive-up turn-around entrance on Fir Street. The drive takes passengers to within 30 feet of the permanent benches on the Britt grounds.

Third Annual Dance Festival



Soloists of the Royal Danish Ballet



Waves

The third annual Britt Dance Festival takes place on June 27-28, and July 19-21. The Britt Dance Festival is noted for the stature of the performers it attracts. Its inaugural season in 1984 featured dancers from the English Royal Ballet at Covent Garden in their only Western appearance. Britt has pulled off another coup with the Soloists of the Royal Danish Ballet. Their American dates include Minneapolis, Jacob's Pillow in Massachusetts, St. Louis — and Britt!

Ranked with the Kirov and the Bolshoi as one of the world's leading classical ballet companies, the Royal Danish Ballet has trained some of the greatest dancers performing today, as well as many of the current artistic directors of very successful companies. The most notable of them is Peter Martins, who took over Balanchine's mantle as director of the New York City Ballet.

The Britt performance on June 27 and 28 will feature approximately 18 dancers, including Frank Anderson, the artistic director, and several other principals.

Second Annual Musical Theater Festival



Ain't Misbehavin'

There's a song in the air — in fact, 30 songs — as the cast of *Ain't Misbehavin'* graces the Britt stage with its award-winning musical July 3 through 7.

Introduced last summer with the show *Grease*, Musical Theater has turned out to be a very popular attraction at Britt. Over 6,000 people came out to see *Grease*, even in the rain! Musical Theater is scheduled for early July this year, so the weather should be superb. And so should the show.

Ain't Misbehavin' won the prestigious Tony award in 1978 for the Best Musical on Broadway. Consisting of some 30 songs written or made famous by America's legendary jazzman, Fats Waller, *Ain't Misbehavin'* recreates on stage the atmosphere of a Harlem cabaret in the 1930's. It features a terrific singing and dancing ensemble, including some of the original Broadway cast and members of the European and American road shows. (Gregory Hines, now famous for the movies *Cotton Club* and *White Nights*, was in the original cast and would have appeared for an additional \$100,000).

The show is full-bodied and sometimes bawdy. The production has been specially assembled for Britt by the Broadway whiz Larry Alford, whose smash hit *Jerry's Girls* is currently running on Broadway. The show will be a knockout. Plan your night now!

Seventh Annual Bluegrass and Traditional Music Festival



New Grass Revival



Queen Ida

Combining world-renowned talents, The Britt Bluegrass Festival began as a pure Bluegrass Festival. Now in its seventh year, it offers everything from traditional Bluegrass to contemporary, progressive, newgrass, country, folk and international music. The international artists this year include Lo Jai, from France, with hurdy-gurdy pipes, and whistles; and Sukay, from Latin America, (scheduled for last summer but unavailable at the last moment), with panpipes and South American folk music.

Bluegrass headliners include J.D. Crowe, a vanguard bluegrass and exciting innovator; the Tony Rice Unit; Norman and Nancy Blake; Jim and Jesse, considered (along with Bill Monroe) as the fathers of Bluegrass music; New Grass Revival, exponents of "newgrass" and the biggest Bluegrass record sellers today; the ever popular Queen Ida, plus Doc Watson and John Renbourn.

Twenty-fourth Annual Classical Music Festival



Ransom Wilson



Ruth Laredo

With founder and Music Director John Trudeau on the podium, the 24th annual Britt Classical Festival begins August 1 and ends August 19. New this year are a Baroque/Classical Orchestra of 35 players that will play the first week, and a Pops Concert on August 8th to open the full orchestra performances. Over twenty concerts will be offered during the three week period, including evening concerts, recitals, Sunday brunches and a family concert.

Guest artists include pianist Ruth Laredo and Leon Bates, flutist Ransom Wilson, and guest conductor JoAnn Falletta.

A famous soloist with orchestras, a recitalist and recording artist, Ruth Laredo has performed all over the world, including Carnegie Hall, the Kennedy Center, the White House, and appearances with all the major symphony orchestras in the country. She will play Beethoven's Concerto Number 2, Opus 19.

Hailed by the *New York Times* as "one of the foremost flutists of this or any generation," Ransom Wilson is ranked with Jean-Pierre Rampal and James Galway as one of the world's top flutists. He recently played as a solo artist in the Mostly Mozart Festival at New York's Lincoln Center.

"With a flair for poetry as persuasive as his bursts of fiery extroversion," (*New York Times*), Leon Bates will again delight Britt audiences. He will repeat a program that was so popular this fall in Philadelphia that even his agent could not get a ticket: Gershwin's *Rhapsody in Blue*.

JoAnn Falletta, guest conductor, is a pioneer in a field traditionally reserved for men. The winner of the Leopold Stokowski Conducting Competition, she is presently a doctoral candidate at the Juilliard School, and the associate conductor of the Milwaukee Symphony Orchestra. She will conduct pieces by Brahms, Bartok and the Schumann Symphony Number 2 in C, Opus 61.

Eighth Annual Jazz Festival



B.B. King

Last year it was Chuck Mangione. This year it's B.B. King who is expected to bring out the crowds. From traditional to contemporary, Windham Hill to blues, the Jazz Festival has become one of the most popular events at Britt. 1985 set an all-time attendance record of 7,100 people in four days. Buy your tickets early for 1986.

This year there will be a performer for every taste.

The Jazz Festival opens August 21 with a mostly Windham Hill night featuring Scott Cossu, Liz Story, and the wild and wonderful acaapella group the Bobs. Friday is Contemporary Night, with the Gary Burton Group, the Paul Drescher Ensemble and the Tom Grant Band. Saturday is Traditional with Al Hirt, the Southern Oregon Traditional Jazz Society and the Grand Dominion Jazz Band. And Sunday is the Blues, featuring the great B.B. King.

Paul Drescher plays guitar and synthesizer and is a very recognized contemporary composer. His Ensemble will be featured in 1987 at the Brooklyn Academy New Wave Music Festival in New York.

Vibraphonist Gary Burton will be performing with a new, outstanding band that includes Makoto Ozone on piano. Their music is a hybrid of mainstream jazz and its offshoot jazz-rock.

Information: The Britt Festivals

P.O. Box 1124, Medford, OR 97501 773-6077 or 1-800-332-7480

JUNE FESTIVALS

SUN	MON	TUE	WED	THU	FRI	SAT
22	23	24				
			D9	D10		28

JULY FESTIVALS

SUN	MON	TUE	WED	THU	FRI	SAT
		1	2	3	4	5
				M3	M4	M5
6	7	8	9	10	11	12
M6	M7					
13	14	15	16	17	18	19
						D19
20	21	22	23	24	25	26
D20	D21				B25	B26
27	28	29	30	31		
B27	B28		REH			

AUGUST FESTIVALS

					1	2
					C1	C2
3	4	5	6	7	8	9
C1	C2	C10	REH		C3	C4
10	11	12	13	14	15	16
C3,C8	C4	C11	REH		C5	C6,C7
17	18	19	20	21	22	23
C5,C9	C6	C12		J21	J22	J23
24	25	26	27	28	29	30
J24	J25					

B = Bluegrass

D = Dance

C = Classical

J = Jazz

M = Musical Theater

REH = Orchestra Rehearsal

PROGRAMS & SPECIALS AT A GLANCE

Ashland City Band Concerts, an ever-popular summer feature, premiere on Thursday, June 26, at 7:30 pm, under the baton of Raoul Maddox and with KSOR's Dennis Sherwood in the announcer's booth.

Studs Terkel invites Oregon's famed author Barry Lopez into the studios to discuss Lopez's new book, *Arctic Dreams: Imagination and Desire in a Northern Landscape*, at 4 pm, on Wednesday, June 4.

Fresh Air host Terry Gross talks with Reverend Jerry Falwell, television evangelist and founder of the Moral Majority, Inc., about how he merges fundamentalism and politics at 4:30 pm, on Tuesday, June 24.

Willa Cather: A Look of Remembrance returns in a three-part dramatized biography of this American

writer with Colleen Doran. The series begins on Tuesday.

Opera From the Americas in the court of Emperor Leopold II of Austria when he hosted the Netherlands, Duke of Saxe-Coburg and Gotha. The series features two new operas by composer from Salzburg, Wolfgang Amadeus Mozart; the other by Italian composer Gioacchino Rossini. Mozart's *The Marriage of Figaro* in English by American Opera Company, Saturday, June 28, at 8 pm.

Audiophile Audition for "La Strada," "2010," "M*A*S*H," and talk with David Raskin on Sunday.

Sunday	Monday	Tuesday	Wednesday
6:00 Ante Meridian	6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition
9:30 St. Paul Sunday Morning	7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian
11:00 Audiophile Audition	9:45 European Profiles	9:45 900 Seconds	9:45 About the City
12:00 Chicago Symphony	10:00 First Concert	10:00 First Concert	10:00 First Concert
2:00 First Take	12:00 KSOR News	12:00 KSOR News	12:00 KSOR News
3:00 Philadelphia Orchestra	2:00 Los Angeles Philharmonic	2:00 Cleveland Orchestra	2:00 Tonight's Carnival
5:00 All Things Considered	4:00 About Books and Writers	4:00 The Empire Strikes Back Horizons	3:00 A Night of Music
	4:30 Northwest Week	4:30 Fresh Air	4:00 Studs Terkel
	5:00 All Things Considered	5:00 All Things Considered	5:00 All Things Considered
	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall	6:30 Siskiyou Music Hall
	9:00 The Mind's Eye	9:00 BARD	7:00 Music from the Heart
	9:30 Happiness	9:30 The Empire Strikes Back Willa Cather	9:00 Vintage Willa Cather
	Marion's Men (Beg. May 12)	10:00 Ask Dr. Science	9:30 Lord of the Winds
	10:00 Ask Dr. Science	10:02 Post Meridian (Jazz)	10:00 Ask Dr. Science
	10:02 Post Meridian (Jazz)		10:02 Sidra On Fire
			11:00 Post Meridian (Jazz)



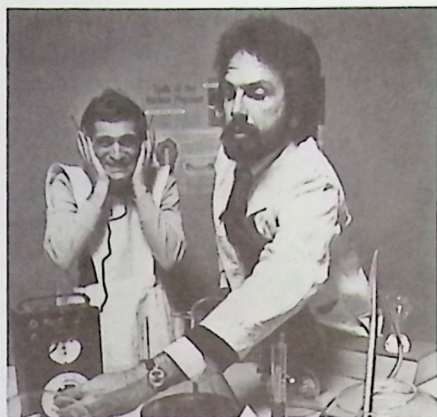
Brian Freeman

6:00 The Folk Show
9:00 Possible Musics, including Music From Hearts of Space at 11 pm

Whurst as Willa Cather.
 Tuesday, June 10, at 9:30 pm.

Theatre recreates an event
 of Joseph the Second of
 the visiting ruler of the
 court, and others at perform-
 reas: one by the young
 rg, Wolfgang Amadeus
 s court composer, Antonia
Impresario and Salieri's
in the Words are performed
 Opera Audition winners on
 am.

atures movie themes from
 psycho," "Mrs. Soffel," and
 s with film composer
 y, June 8, at 11 am.



Dr. Science (R) of Duck's Breath Mystery Theatre on KSOR at 8:35 am and 10 pm, performs live Mon. June 2 at 8 pm, Jacoby Auditorium, Umpqua Community College. Call KSOR at 482-6301 for details.

Wednesday	Thursday	Friday	Saturday
6:00 Morning Edition	6:00 Morning Edition	6:00 Morning Edition	6:00 Weekend Edition
7:00 Ante Meridian	7:00 Ante Meridian	7:00 Ante Meridian	8:00 Ante Meridian
8:00 Women	10:00 First Concert	9:45 BBC Report	10:00 Jazz Revisited
9:00 Concert	12:00 KSOR News	10:00 First Concert	10:30 Micrologus
10:00 News	2:00 Music From Europe	12:00 KSOR News	11:00 Lyric Opera of Chicago
11:00 at	4:00 New Dimensions	2:00 Santa Fe Chamber Music Festival	3:00 San Francisco Symphony
12:00 To You	5:00 All Things Considered	4:00 Marian McPartland's Piano Jazz	5:00 All Things Considered
1:00 Terkel	6:30 Siskiyou Music Hall	5:00 All Things Considered	6:00 A Prairie Home Companion
2:00 News	7:30 Ashland City Band (Beg. June 26)	6:30 Siskiyou Music Hall	8:00 A Mixed Bag
3:00 Hall	9:00 Chautauqua!	8:00 New York Philharmonic	10:00 The Blues
4:00 Memory	9:30 New Letters On the Air	10:00 Ask Dr. Science	
5:00 Radio	10:00 Ask Dr. Science	10:02 American Jazz Radio Festival	
6:00 Water	10:02 Jazz Album Preview	12:00 Post Meridian (Jazz)	
7:00 W	10:45 Post Meridian (Jazz)		
8:00 Science			
9:00 Cord			
10:00 Meridian			

SUNDAY

*by date denotes composer's birthdate

6:00 am Ante Meridian

Your companion in the early morning! Ante Meridian combines jazz with classical music, special features and the Arts Calendar.

Includes:

6:30 am The Sounds of Science: Exciting audio introductions to the fascinating world of science.

8:30 am Bioregional Report: A biweekly report on environmental, economic and resource issues, produced by the Siskiyou Regional Project, and funded by the Carpenter Foundation of Medford.



Bill McLaughlin of Saint Paul Sunday Morning

9:30 am St. Paul Sunday Morning

Hosted by Bill McLaughlin, the series presents world-renowned performers and chamber ensembles in a relaxed, intimate setting.

Local funding provided by Foster and Purdy, Attorneys at Law; The Family Practice Group of Medford; Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center.

Jun 1 Pianist Andras Schiff performs music by Domenico Scarlatti, Kurtag, Brahms and Mozart.

Jun 8 The Arden Trio is featured in three works: the Trio No. 35 in C Major by Haydn; Trio in E Minor, by Saint-Saens; and Trio in A Minor, by Ravel.

Jun 15 The Dale Warland Singers return for a program of songs by Barber, Tallis, Ginastera, and Rorem, among other composers.

Jun 22 The Cascade Soloists perform music by Beethoven, Schiff, Brahms and Peter Schikele.

Jun 29 The Boston Museum Trio performs a program of baroque music, including works by Scarlatti, Tartini and Marais.

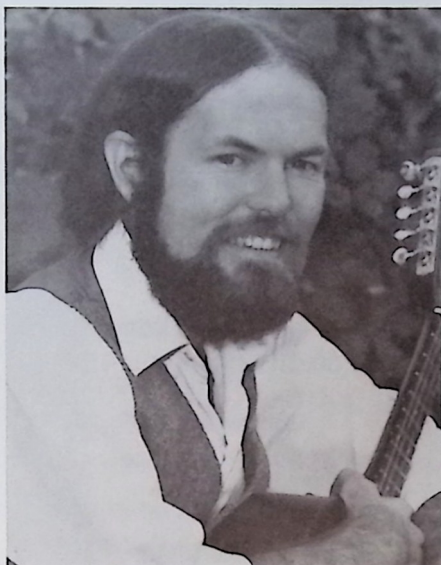
11:00 am Audiophile Audition

Samples of the best Compact Discs, direct-to-disc recordings and other new, high-tech recordings, and interviews with leading figures in audio and music, who will acquaint listeners with the sometimes bewildering world of music recording. Direct from the satellite in digital sound, the program presents classical and jazz recordings of breathtaking quality.

National broadcast made possible by Telarc Digital, and Audio Magazine. Local broadcast made possible by Progressive Audio of Grants Pass.

Jun 1 B-I-G Sounds! Featured recordings include a steam locomotive (on CD!), and music by Prokofiev, Mahler, Bizet, and the Mannheim Steamroller. John Sunier talks with Brad Miller about the Colossus 4-Channel Digital Recorder.

Jun 8 Film Music This program features the themes from "La Strada," "2010," "Psycho," "Mrs. Soffel," and "M*A*S*H." This week's interview features film composer David Raskin.



Brian Freeman hosts The Folk Show

Jun 15 All Cassettes Music this week includes Dittersdorf, Castelnovo-Tedesco, and David Onderdonk. Doug Sax of Sheffield talks about audiophile cassettes.

Jun 22, 29 Programs to be announced.

12:00 n Chicago Symphony Orchestra

A 39-week series of broadcast concerts by what many consider to be America's finest orchestra.

National broadcast funded by Amoco.

Jun 1 Sir Georg Solti conducts two works: Mozart's Symphony No. 35 in D, K. 385 ("Haffner"); and Mahler's Symphony No. 5 in C-sharp Minor.

Jun 8 Daniel Barenboim is conductor and soloist in Mozart's Piano Concerto No. 17 in G, K. 453; and conducts Tchaikovsky's Symphony No. 6 in B Minor; Op. 74 ("Pathétique").

Jun 15 Michael Tilson Thomas conducts Ives' *Holidays* Symphony; *Village Scenes*, by Bartok; and the Symphony No. 3 in E-flat, Op. 97 ("Rhenish"), by Schumann.

Jun 22 Klaus Tennstedt conducts the Violin Concerto in D, Op. 61 by Beethoven, with soloist Kyung-Wha Chung; and Bruckner's Symphony No. 4 in E-flat ("Romantic").

Jun 29 Sir Georg Solti welcomes pianist Andre Watts for performances of two works by Liszt: Piano Concerto No. 1 in E-flat, and *Todtentanz*. Also on the program are two works by Tchaikovsky: *Romeo and Juliet* Overture-Fantasy, and the *Nutcracker* Suite, Op. 17a.

2:00 pm First Take

An arts magazine spotlighting southern Oregon and northern California, produced by KSOR.

3:00 pm The Philadelphia Orchestra

Music Director Riccardo Muti and guest conductors with another season of concerts by this superb orchestra.

National broadcast funded by CIGNA Corp.

Jun 1 William Smith conducts the Preludio from *Bachianas Brasileiras* No. 4, by Villa-Lobos; *A Ring of Time*, by Dominic Argento; and two works by Richard Strauss: *Brentano-Lieder*, with soprano Rita Shane, and Waltz Scene from *Intermezzo*.

Jun 8 Richard Buckley leads the orchestra in Szymanowski's Cuck Overture; Concerto for Orchestra, by Paulus; and Nielsen's Symphony No. 5, Op. 50.

Jun 15 Kurt Masur conducts Schubert's Overture to *Rosamunde*; Mozart's Piano Concerto No. 27 in B-flat, K. 595, with soloist Walter Klien; and Gortschakov's orchestration of Mussorgsky's *Pictures at an Exhibition*.

Jun 22 Kurt Masur conducts Mendelssohn's *Ruy Blas* Overture; Shostakovich's Violin Concerto No. 2 in C-sharp Minor, Op. 129, with soloist William de Pasquale; and Beethoven's Symphony No. 3 in E-flat, Op. 55 ("Eroica").

Jun 29 Riccardo Muti conducts Bruckner's Symphony No. 4 in E-flat ("Romantic"); and Beethoven's Symphony No. 8 in F, Op. 93.

5:00 pm All Things Considered

The weekend edition of National Public Radio's award-winning nightly news magazine.

6:00 pm The Folk Show

Join host Brian Freeman for a wide variety of folk music, including performances by local musicians, live broadcast recordings, and more.

9:00 pm Possible Musics

Host David Harrer features "New Age" music from all over the world. Many of the recordings are rare imports. The program also includes:

11:00 pm Music from the Hearts of Space with Stephen Hill and Anna Turner.

Local funding by Soundpeace. Ashland.

2:00 am Sign-Off

Now You Can Eat at Chata Seven Days a Week!

Summer is here and we'll be open every night, serving our spectacular gourmet deep dish Chicago Style Stuffed Pizza along with the other tantalizing items on our menu. Join us!

1212 S. Pacific Highway
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118 N.W. Greenwood
Bend, OR 389-1878



MONDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

This award-winning news magazine is a lively blend of news, features and commentary on national and world affairs.

7:00 am Ante Meridian

Host Howard LaMere blends classical music and jazz combined with features from Morning Edition, plus:

7:06 am **Russell Sadler's Oregon Outlook**

7:37 am **Star Date** A daily look at astronomical events.

7:58 am **Community Calendar**

8:35 am **Ask Dr. Science** (Duck's Breath Mystery Theatre)

9:00 am **Calendar of the Arts**

9:30 am **Blorogional Report** A series of reports on environmental, economic and resource issues in Southern Oregon and Northern California, produced by the Siskiyou Regional Education Project with major funding from the Carpenter Foundation.

9:45 am European Profile

Local broadcast made possible with funds provided by A-L Welding Products of Medford.

10:00 am - 2:00 pm First Concert

*Jun 2 **ELGAR**: "Wand of Youth," Suite No. 2

*Jun 9 **NIELSEN**: Symphony No. 5, Op. 50

Jun 16 **TELEMANN**: Concerto Secondo in D

*Jun 23 **REINECKE**: Flute Sonata ("Undine")

Jun 30 **VIVALDI**: Mandolin Concerto in C

12:00 n KSOR News

2:00 pm Los Angeles Philharmonic

A 26-week series of broadcast concerts by this world-renowned orchestra now entering its 67th season with Andre Previn as its new Music Director.

Jun 2 Kurt Sanderling conducts Haydn's Symphony No. 39; Mozart's Oboe Concerto in C, K. 314, with soloist Heinz Holliger; and the Symphony No. 1 by Brahms.

Jun 9 Kurt Sanderling conducts the Tchaikovsky Violin Concerto, with soloist Boris Belkin; and Shostakovich's Symphony No. 5.

Jun 16 Kurt Sanderling conducts Mozart's Symphony No. 40; and Schubert's Symphony No. 9 in C.

Jun 23 Kurt Sanderling conducts Mozart's Violin Concerto in A, K. 219, with soloist Young Uck Kim; and Beethoven's Symphony No. 9, with soprano Joann Pickens; mezzo-soprano Claudine Carlson; tenor George Gray; bass Terry Cook; and the Los Angeles Master Choral. (This concludes the current season of Los Angeles Philharmonic broadcasts.)



Thurston Briscoe (l), Phyllis Myers (m), and Don Lee (r) produce arts features for All Things Considered, Morning Edition and Weekend Edition.

2:00 pm June 30

European Broadcasting Union's 1988 International Concert Season

The Finnish Radio Symphony Orchestra will perform works by Busoni and Sibelius.

4:00 pm About Books and Writers

Robert Cromie hosts this weekly discussion with distinguished novelists, poets and writers, as well as figures in the publishing world.

4:30 pm Northwest Week

Northwest journalist Steve Forrester hosts this weekly roundtable discussion of issues in the nation's capital, and how they affect the Northwest. Northwest legislators are frequent guests. Hear how developments in Washington D.C. will affect you!

Local funds by Medford Steel and Medford Blowpipe, divisions of CSC, Inc.

5:00 pm All Things Considered

Susan Stamberg and Noah Adams co-host this award-winning news magazine.

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

*Jun 2 ELGAR: Symphony No. 2
in E-flat, Op. 63

*Jun 9 NIELSEN: *Aladdin*,
Suite for Orchestra, Op. 34

Jun 16 BRAHMS: Variations on a Theme
by Haydn, Op. 56a

Jun 23 GLAZUNOV: Suite "From the
Middle Ages"

Jun 30 SCHUMANN: Piano Sonata No. 1
in F-sharp Minor, Op. 11

9:00 pm The Mind's Eye

A series of dramatizations of great literary
works.

9:00 pm Marion's Men

The Life and Times of the Swamp Fox

Written by Ralph Pezullo, this series profiles
this legendary Revolutionary War hero.

Jun 2 **The Battle of Camden** With the
Southern Army in defeat, Colonel Marion,
Major Peter Horry and their ten men ride south
with orders to prevent the British from escaping.

Jun 9 **The Brave Lad Gwinn** In the autumn
of 1780, Lord Cornwallis sends the savage

Major Wemyss to encircle and subdue Marion
and his militiamen, but the patriots retreat into
the Great White Swamp.

Jun 16 **Rise and Strike Again** The British
are pinned down in half a dozen towns, but as
winter approaches the militia is low on supplies.
Now a general, Marion attempts to establish a
more permanent camp.

Jun 23 **Mahan's Tower to the Rescue** Early
in 1781, Marion turns his attention to the
garrison at Georgetown and sends a party to
reconnoiter; the new general of the Southern
Army sends Colonel Light-Horse Harry Lee
to their aid.

Jun 30 **Huzza for Free America** As the
Southern Army engages Lord Rawdon at
Hobrick's Hill, Marion and Lee ride west to
besiege Fort Motte; Major James is killed in
action before the decisive battle at Eutaw
Springs.

10:00 pm Ask Dr. Science

A production of craziness by the Duck's
Breath Mystery Theatre.

10:02 pm Post Meridian

An evening of jazz to complete the day. Call
in your requests!

2:00 am Sign-Off

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T U E S D A Y

*hy date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

7:06 am Russell Sadler's Oregon Outlook

7:37 am Star Date

7:58 am Community Calendar

8:35 am Ask Dr. Science

9:00 am Calendar of the Arts

9:45 am 900 Seconds

A public affairs program produced by KSOR.
Funds for broadcast provided by the Clark Cottage Bakery, Ashland.

10:00 am First Concert

*Jun 3 LECOCQ: Excerpts from
Mam'zelle Angot

Jun 10 WEBER: Piano Concerto No. 1 in C

*Jun 17 STRAVINSKY: Divertimento from
The Fairy's Kiss

Jun 24 SCHUMANN: Impromptus on a
Theme of Clara Wieck, Op. 5

12:00 n KSOR News

2:00 pm Cleveland Orchestra

A new season of broadcast concerts under
Music Director Christoph von Dohnanyi.

Jun 3 Christoph von Dohnanyi conducts
Debussy's *Rhapsody for Clarinet and Orchestra*,
with soloist Franklin Cohen; Bartok's *Music for
Strings, Percussion and Celeste*; and songs
from *Des Knaben Wunderhorn*, by Mahler, with
mezzo-soprano Florence Quivar and baritone
John Shirley-Quirk.

Jun 10 Christoph von Dohnanyi conducts
Henze's *Ode to the West Wind*; and Symphony
No. 2 in C, Op. 61 by Schumann.

Jun 17 Christoph von Dohnanyi conducts
Ligeti's *Lontano*; Beethoven's Piano Concerto
No. 4 in G, Op. 58, and the complete ballet *The
Firebird*, by Stravinsky.

Jun 24 Erich Leinsdorf conducts Haydn's
Symphony No. 93 in D; and Bartok's Concerto
for Orchestra.

4:00 pm The Empire Strikes Back

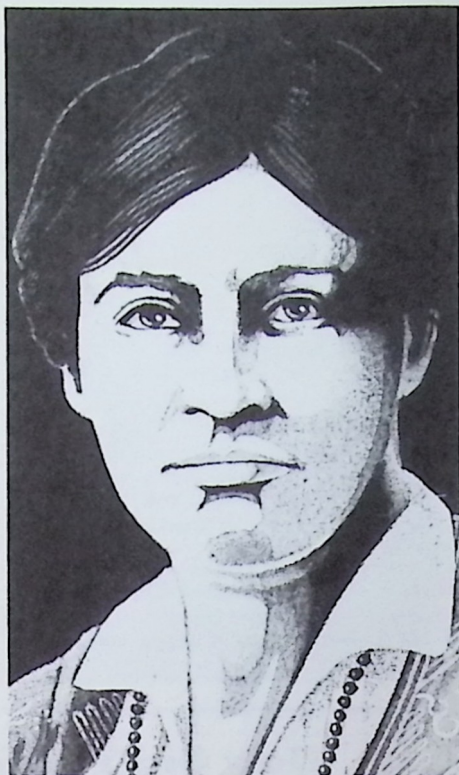
Jun 3 *The Clash of Light Sabres* Young
Skywalker discovers an awful truth and the
rebels plot an eleventh hour escape from
Cloud City aboard the Millenium Falcon. (This
concludes the series.)

4:00 pm Beginning June 10 Horizons

Jun 10 *Rhythm and Blues: Straight from
the Heart*. This program traces the rhythm and
blues song movement from its origin in the late
40s to the early '60s.

Jun 17 *A Different Vision: Exploring Sight
Through Art*. Visually impaired artists discuss
the use of art as a tool for expressing their
perceptions of the world.

30: KSOR GUIDE/JUN 1986



Willa Cather at 9:30 pm

Jun 24 Soh Daiko: *The Spirit of the Drums*.
A profile of Soh Daiko, a Japanese festival
drumming with the influences of American
culture.

4:30 pm Fresh Air

Host Terry Gross interviews leading figures
in politics, entertainment and the arts.

Jun 3 Novelist Kurt Vonnegut talks about
his writing and his work defending the in-
tellectual freedom of writers in America
and abroad.

Jun 10 Artist Red Grooms discusses his
sculpture, which satirizes the chaos and
dangers of daily life.

Jun 17 Actor Alec Guinness reviews his long
and distinguished stage and screen career.

Jun 24 The Reverend Jerry Falwell,
founder of the Moral Majority, Inc. and tele-
vision evangelist, talks about how he merges
fundamentalism and politics.

5:00 pm All Things Considered

*Local funds by William Epstein, M.D., Ashland;
Earl H. Parrish, M.D., Medford; and Computer-
land of Medford.*

6:30 pm Siskiyou Music Hall

Jun 3 MOZART: Concert Aria:
"Ah! Lo previdi," K. 272

Jun 10 DEBUSSY: Sonata for Flute, Viola,
and Harp

*Jun 17 STRAVINSKY: *The Rite of Spring*

Jun 24 HANDEL: Coronation Anthem:
"The King shall rejoice"

9:00 pm BARD

A repeat of last year's series of Bay Area Radio Drama (BARD), which includes several works by Sam Shepard.

Jun 3 **The History of Rapture** by Leslie Brody, and Trace, by Jerome Bixby. "The History of Rapture" describes a brief history a rapture that has no place in ordinary life. "Trace" proposes that even the Devil himself is forced to reveal some act of good now and then, if only an insignificant one.

Jun 10 **Michael** by Nanos Valaoritis and Head by Drury Pifer. In "Michael," a father searches for his son in a ravine, in the dark. "Head" finds Mrs. McGruderick visiting a highly recommended clinic in order to get rid of a headache.

Jun 17 **Tongues** by Sam Shepard and Joseph Chaikin. This performance piece was recorded as Chaikin sat in a large chair facing a live audience, while Shepard sat directly behind him with an assortment of percussion and other instruments, accompanying Chaikin in a monologue.

9:00 pm **The Story of the Human Beings**

Jun 24 This half-hour drama is a humorous account of what happens on a remote South Seas island when white men arrive with their great silver birds full of food and other miraculous wealth. Life on the island changes forever as the islanders forsake their old ways.

9:30 pm **The Empire Strikes Back**

A repeat broadcast (see program descriptions at 4 pm). (The series ends on June 3.)

9:30 pm **Willa Cather: A Look of Remembrance**
Beginning June 10

This three-part dramatized biography of American writer Willa Cather stars Colleen Dewhurst as the author and Diane West as her friend, Elizabeth Shepley Sergeant.

Jun 10 Part One: The Land

Jun 17 Part Two: The Cave

Jun 24 Part Three: The Rock

10:00 pm **Ask Dr. Science**

Produced by the Duck's Breath Mystery Theatre.

10:02 pm **Post Meridian**

Jazz selected for the late night.

2:00 am **Sign-Off**

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W E D N E S D A Y

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Anto Meridian

9:45 am About Women

Your host is Esther Nitzberg.

Funds for local broadcast provided by Valley Chevrolet, Medford.

10:00 am First Concert

Jun 4 SCHUMANN: *Konzertstück* for 4 Horns and Orchestra. Op. 86

*Jun 11 RICHARD STRAUSS: *Ein heldenleben*

*Jun 18 GOUNOD: Ballet music from *Faust*

Jun 25 J.G. GRAUN: Concerto for Bassoon and String Orchestra

12:00 n KSOR News

Includes the Bioregional Report, a series on environmental, economic and resource issues, produced by the Siskiyou Regional Education Project.

2:00 pm Tonight at Carnegie Hall

A 52-week series of recitals recorded at Carnegie Hall.

National underwriting by AT&T.

Jun 4 Pianist Murray Perahia performs Bartok's Suite for Piano, Op. 14; and Chopin's Sonata in B Minor, Op. 58.

Jun 11 A recital of songs by Schubert and Brahms features bass Kurt Moll and pianist Cord Garben.

Jun 18 Dennis Russell Davies conducts the American Composers Orchestra in the Concerto for Piano and Orchestra, by Martino, with Marc Andre-Hamelin, soloist, and Kirchner's Piano Concerto No. 2, with soloist Steve Mayer.

Jun 25 The Solisti New York Chamber Orchestra conducted by Ransom Wilson performs Five Greek Folk Songs, by Ravel, with mezzo-soprano Frederica von Stade; and Stravinsky's *Pulcinella*, small suite for Orchestra.

3:00 pm A Note To You

Roland Nadeau hosts this weekly exploration of a wide variety of composers' styles and musical formats.

Jun 4 Harpsichordist Mark Kroll is Nadeau's guest for a look at the sumptuous music created in France during the reign of Louis XIV, the Sun King.

Jun 11 Roland Nadeau explores the relationship of space and time in the final tableau of Respighi's *Pines of Rome*, and explores that theme in some of Respighi's other works.

Jun 18 Host Roland Nadeau explains why he thinks Beethoven's Fourth Piano Concerto is the finest keyboard concerto ever written.

Jun 25 Jules Eskin, principal cellist of the Boston Symphony, is the guest on this continuing series featuring the orchestra's virtuoso performers.

4:00 pm Studs Terkel

Author, critic, folklorist and lecturer Terkel presents interviews, dramatic readings and sound tributes.

Jun 4 Oregon writer Barry Lopez, author of *Of Wolves and Men*, discusses his new book *Arctic Dreams: Imagination and Desire in a Northern Landscape*.

Jun 11 Classical pianist Andre Watts is Studs' guest.

Jun 18 Rajneeshpuram: What Price Paradise? Repeat of June 12, 9 pm program. (See pg. 35)

Jun 25 Studs interviews Ken Auletta on his book, *Greed and Glory on Wall Street: The Fall of the House of Lehman*.

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5:00 pm All Things Considered

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford, and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Jun 4 IVES: "In the Bottoms"
(Characteristic Suite)

***Jun 11** RICHARD STRAUSS:
Also sprach Zarathustra

Jun 18 PISTOIA: Sonata No. 7 in G

Jun 25 HOLST: *Egdon Heath*, Op. 47

9:00 pm Vintage Radio

Highlights of the best — and worst — of drama and entertainment in radio's "Golden Age."

9:30 pm Lord Peter Wimsey

This month we are lost in "Clouds of Witness." (This is the last Lord Peter story on KSOR. Next month, watch for the beginning of a 29-part series of dramas featuring Jeeves, the humorous hero of P.G. Wodehouse.)

Jun 4 **Mary Quite Contrary** Lady Mary Wimsey derails her brother's investigation when she confesses to the murder.

Jun 11 **The Morning After** Further family complications arise when Lord Peter learns that the man who might be a future brother-in-law is also a likely suspect.

Jun 18 **In A Fog** After a nasty close call in Peter's Pot, a bog on the moor, Lord Peter and his manservant Bunter become the most unwelcome guests of the Grimethorpes.

Jun 25 **The Barometer Falls** The due process of law unfolds and the Duke of Denver is put on trial in the House of Lords for the murder of Captain Denis Cathcart.



Studs Terkel

10:00 pm Ask Dr. Science

10:02 pm Sidran on Radio

Jazz pianist and scholar Ben Sidran returns with his series tracking trends in the jazz world.

Jun 4 Alto saxophonist Richie Cole details his endless travelling in the cause of jazz, demonstrates his echoplex simulation on the horn, and discusses his own recent recordings.

Jun 11 Steel drum phenomenon Andy Narell demonstrates his unusual use of the instrument in jazz, and talks about his recent hit record, *Slow Motion*, and the formation of his own label, Hip Pocket.

Jun 18 To be announced.

Jun 25 Trumpet virtuoso Miles Davis provides rare insights into his recordings—past, present, and future—including the classic *Kind of Blues*, and his recent CBS release, *You're Under Arrest*.

11:00 pm Post Meridian

More jazz for the night time.

2:00 am Sign-Off

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THURSDAY

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6:00 am Morning Edition

7:00 am Ante Meridian

10:00 am First Concert

Jun 5 SCHUBERT: Ländler, D. 790

Jun 12 JANACEK: Lachian Dances

Jun 19 BACH: French Suite No. 3
in B Minor, BWV 814

Jun 26 KABALEVSKY: Violin Concerto

12:00 n KSOR News

2:00 pm Music from Europe

A series of performances by great European orchestras.

Funds for local broadcast provided by Auto Martin, Ltd., Grants Pass.

Jun 5 The Bartok, Sibelius and Melos String Quartets perform works by Haydn, Kokkonen, and Beethoven; also featured are performances by the Finnish and Polish Radio Symphonies.

Jun 12 The National Symphony Orchestra of Belgium performs Elgar's Violin Concerto, with soloists Nai Yuan Hu; and the Berlin Philharmonic performs Bruckner's Second Symphony.

Jun 19 The Raglan Baroque Players, the Melos Quartet, and the Flanders and Hilversum Radio Philharmonic perform works by Handel, Schubert, Mozart and Marcel Poot.

Jun 26 Featured are performances from the Helsinki Festival, the Queen Elizabeth Violin Competition, the Festival of Wallonia, Herne Music Days, and the Stuttgart Music Festival, all held in 1985.

4:00 pm New Dimensions

New Dimensions tracks and explores the myriad ways in which human society is changing. It features probing interviews with leading figures in health, education, science, psychology, religion, the arts and humanities.

Program acquisition funded by Soundpeace of Ashland. Local transmission funded by grants from: Dr. John Hurd, Hurd Chiropractic Center, Klamath Falls; Richard Wagner, Architect; and by The Websters, Spinners and Weavers of Guanajuato Way, Ashland.

Jun 5 The Art of Creativity (with Betty Edwards) Here, the author of the million-selling book, *Drawing on the Right Side of the Brain*, tells us how to use a drawing to tap into the unique powers of the dual brain function for enhancing creativity, imagination and problem-solving.

Jun 12 Challenge to Science (with Rupert Sheldrake) As the proponent of a bold new theory which questions the basic tenets of traditional science, Sheldrake could have the impact on the 20th century that Darwin had 100 years ago.

Jun 19 Parts of a Whole (with Davie Bohm) This English physicist has developed a theory of quantum physics which addresses the totality of existence, including matter and consciousness, as an unbroken whole. Bohm's concept of the implicate order provides a basis for bridging science to the realm of spirit.

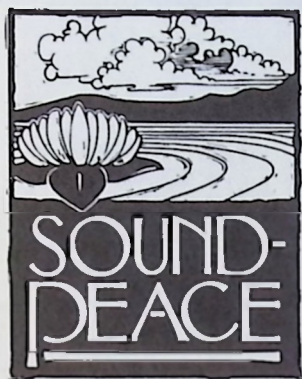
Jun 26 Dialogue with Krishnamurti The great Indian religious thinker J. Krishnamurti died this past year. This is the first of two New Dimensions interviews with Krishnamurti recorded some years ago.

5:00 pm All Things Considered

Local funds by William Epstein, M.D., Ashland; Earl H. Parrish, M.D., Medford; and Computerland of Medford.

6:30 pm Siskiyou Music Hall

Jun 5 BOCCHERINI: Cello Concerto No. 1 in C



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- Jun 12 RACHMANINOFF:**
Symphonic Dances
- Jun 19 TELEMANN:** Overture in A Minor
- Jun 29 MOZART:** Variations on
"Je suis Lindor," K. 354

7:30 pm Ashland City Band

Beginning June 26

Live broadcast from Lithia Park in Ashland.

9:00 pm June 12

Rajneeshpuram: What Price Paradise?

A radio documentary about an experiment that failed. On August 29, 1981, the Bhagwan Shree Rajneesh came to settle in Oregon on what was then called Big Muddy Ranch. 64,229 acres of barren land. Here the Bhagwan and his followers began a four-year attempt to carve out a religious ecotopia — an attempt that crumbled through scandal, prejudice, a small town takeover, a bombing, the bussing of street people, immigration fraud, defamation suits, internal strife and mismanagement, alleged murder attempts and poisonings, and political turmoil. This audio documentary, produced by D. Roberts of

Eugene, covers this most curious series of events. The program will be repeated Wednesday, June 18th at 4 pm.

9:00 pm Chautauqual

SOSC English professor Erland Anderson, Todd Barton, Deborah Arsac, and Shirley Patton of the Oregon Shakespearean Festival, and KSOR's Remaldo P. Muerto host this program of readings, dramatizations and interviews.

9:30 pm New Letters on the Air

The audio version of the renowned literary magazine New Letters features poets, novelists and short story writers reading their own works.

10:00 pm Ask Dr. Science

Zaniness from the Duck's Breath Mystery Theatre.

10:02 pm Jazz Album Preview

Showcasing some of the best and latest jazz.

10:45 pm Post Meridian

Jazz selected for a goodnight.

2:00 am Sign-Off

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FRIDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC World Report

10:00 am First Concert

*Jun 6 KHATCHATURIAN: *Gayne ballel* (excerpts)

Jun 13 GRIEG: Suite from *Peer Gynt*, Op. 55

*Jun 20 OFFENBACH: *Gaite Parisienne*

Jun 27 SCHUBERT: String Quartet in E-flat, D. 87

12:00 n KSOR News

Includes the Northwest Report, Steve Forrester's weekly summary of development in Washington, D.C. which affect the Northwest.

2:00 pm Santa Fe Chamber Music Festival

Again this year, NPR and KSOR present a 13-part series of the 1983 Santa Fe Chamber Music Festival in New Mexico. Outstanding musicians perform works from the baroque period through the present, including world premieres by Ned Rorem and Eugene Phillips.

Jun 6 Pianists Kenneth Cooper and Edwin Auer, cellist Timothy Eddy, and violinist Ida Kavafian are among artists performing works by Mozart, Schoenberg, Schumann, Ysaye and Faure.

Jun 13 This program features music by Bach, Handel, Mozart, Vivaldi and Tartini.

Jun 20 Performers include bass-baritone Michael Riley, flutist Marya Martin and oboist Martin Vogel, with music by Dvorak, Ravel, Ginastera, Saint-Saens and Mozart.

Jun 27 Works by Mozart, Ives and Brahms are performed by flutist Marya Martin, violinists James Buswell and Daniel Phillips, violist Geraldine Walther, and cellist Carter Brey.

4:00 pm Marian McPartland's Piano Jazz

Hosted by Marian McPartland, this series encompasses the full range of jazz piano. Each week features McPartland in performance and conversation with famous guest artists who discuss their careers and the subtle nuances of jazz.

Local broadcast made possible by Jackson County Federal Savings and Loan.

Jun 6 The 77-year-old pianist Sammy Price tells Marian about his days on the black vaudeville circuit, and plays "Begin the Beguine." He and Marian play "Squeeze Me."

Jun 13 An international favorite who spends much of his time on tour in Europe, Ralph Sutton solos on two Fats Waller tunes, "Viper's Drag" and "Alligator Crawl," and joins Marian for duets of "Deep Summer Music" and other favorites.

Jun 20 Reminiscing about her start as a pianist at age 15, Nellie Lutcher explains how she made the transition to singing. She plays and sings two of her most popular compositions: "Hurry on Down," and "Real Gone Guy."

Jun 27 Harold Danko, who is a jazz professor at the Manhattan School of Music as well as a trio leader, talks about his early jazz education and his recording techniques. He also solos on his composition, "Silly Samba."

5:00 pm All Things Considered

6:30 pm Siskiyou Music Hall

*Jun 6 KHATCHATURIAN: Violin Concerto

Jun 13 JANACEK: Piano Sonata No. 1

Jun 20 M. HAYDN: Trumpet Concerto

Jun 27 VIVALDI: Oboe Concerto in D Minor

8:00 pm New York Philharmonic

Jun 6 Erich Leinsdorf conducts Verklarte Nacht by Schoenberg; Stravinsky's Concerto for Piano and Wind Orchestra, with pianist Walter Klien; and Dvorak's Symphony No. 6 in D, Op. 60.

Jun 13 Zubin Mehta conducts Bach's Brandenburg Concerto No. 3, BWV 1048; Crumb's *Haunted Landscape*; and Mahler's Symphony No. 5 in C-sharp Minor.

Jun 20 Zubin Mehta conducts Dvorak's *Carnival Overture*, Op. 92; *Prism*, by Jacob Druckman; Prokofiev's Violin Concerto No. 2 in G Minor, with soloist Glenn Dicterow; and Ravel's *Daphnis et Chloe Suite No. 2*.

Jun 27 Christopher Hogwood conducts an all-Mozart program, including Divertimento for Strings, K. 136; Andante for Flute and Orchestra in C, K. 315, with soloist Jeanne Baxtresser; Serenade for Winds, K. 388; Bassoon Concerto in B-flat, K. 191, with soloist Judith LeClair; and the Symphony No. 35 in D, K. 385 ("Haffner").

10:00 pm Ask Dr. Science

A Friday night dose of Duck's Breath humor.

10:02 pm American Jazz Radio Festival

Another season of the finest live performances from jazz clubs, concerts and festivals throughout the country.

Jun 6 The Papa John Creach Quintet is highlighted in a performance at the 1985 Long Beach Blues Festival in California.

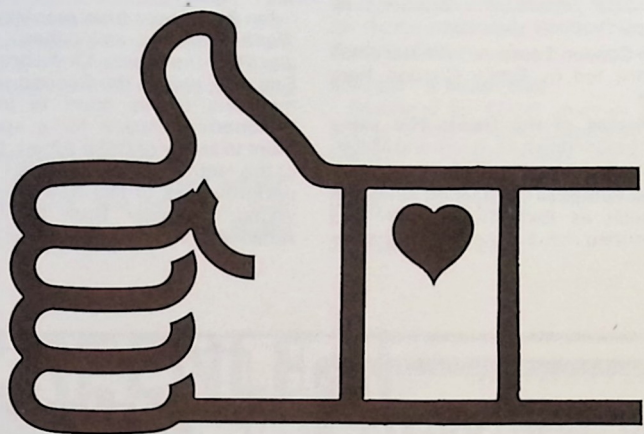
Jun 13, 20, 27 Not available at press time.

12:00 m Post Meridian

Jazz to end the week.

2:00 am Sign-Off

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SATURDAY

*by date denotes composer's birthdate

6:00 am Morning Edition

7:00 am Ante Meridian

9:45 am BBC World Report

10:00 am First Concert

Saturday

6:00 am Weekend Edition

NPR's Saturday morning news and feature magazine, hosted by Scott Simon, is a delightful way to begin your weekend.

8:00 am Ante Meridian

Jazz and classical music for your Saturday morning.

Includes:

8:30 am Diana Coogee commentary

9:00 am Calendar of the Arts

9:30 am Northwest Report Steve Forrester with a brief summary of news from Washington, D.C., as it affects the Northwest.

10:00 am Jazz Revisited

Host Hazen Schumacher explores the world of vintage jazz, with background and commentary on America's rich jazz heritage.

Funding for local broadcast is provided by Gregory Forest Products, Glendale.

Jun 7 The Condon Sessions All-star small group sessions led by Eddie Condon from 1928 to 1946.

Jun 14 Battles of the Bands The same tunes played by Goodman vs. Basie and Miller, and Tommy Dorsey vs. Harry James.

Jun 21 The European Connection American musicians such as Bechet, Ellington and Hawkins recording in Europe or for audiences there.

Jun 28 The Bob Cats Selected recordings by the small group from the Bob Crosby orchestra.

10:00 am Micrologus

Dr. Ross Duffin hosts this weekly survey of medieval, renaissance, and baroque music.

11:00 pm Lyric Opera of Chicago

KSOR brings you another series of this great opera company, produced by WFMT, Chicago.

Local funding provided by Sun Studs of Roseburg.

Jun 7 Anna Bolena, by Donizetti. Richard Bonyngue conducts, and the cast includes Joan Sutherland, Paul Plishka, Stefania Toczyska, Elena Zilio and Paul Hartfield.

Jun 14 La Rondine by Puccini. Bruno Bartoletti conducts, and the cast includes Ileana Cotrubas, Catharine Stoltz, Gregory Kunde and Sandra Moon.

Jun 21 I Capuleti e i Montecchi, by Bellini. Donato Renzetti conducts, and the cast includes Dennis O'Neill, Roderick Kennedy, Dmitri Kavrakos, Tatiana Troyanos, Cecilia Gasdia.

Jun 28 Opera from Amphitheatre: Mozart's *The Impresario*, and Salieri's *First the Music and Then the Words*. On February 7, 1786, the Emperor Joseph the Second of Austria invited members of his court to join him at the Schonbrunn Palace for a special entertainment in honor of Duke Albert, the visiting ruler of the Netherlands. His guests were treated to performances of two new operas: one by the young composer from Salzburg, Wolfgang Amadeus Mozart; the other by the distin-

ON THE WALL

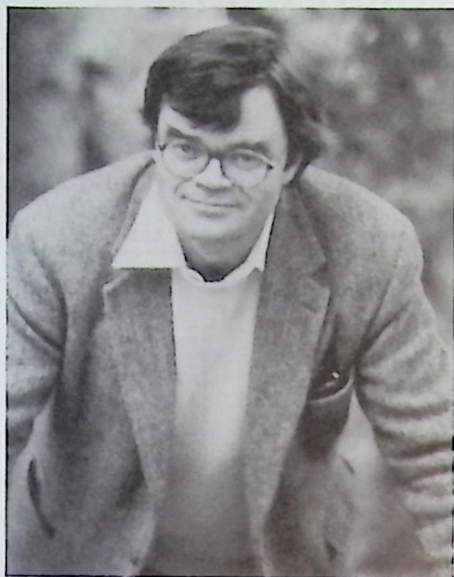
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guished court composer, Antonia Salieri. This special double-bill recreates that court performance. The operas are conducted by Mark Richardson, and are performed by American Opera Audition winners. Both operas are sung in English.

3:00 pm San Francisco Symphony

KSOR brings you another 26-week season of concert broadcasts featuring the San Francisco Symphony with its new Music Director, Herbert Blomstedt.

Jun 7 David Atherton conducts *The Fairy Kiss* by Stravinsky; and Tchaikovsky's Symphony No. 2.

Jun 14 Edo de Waart conducts Schubert's Symphony No. 6; Three Pieces for Orchestra, Op. 6, by Berg; and Schumann's Cello Concerto, with soloist Yo-Yo Ma.

Jun 21 Edo de Waart conducts Canzon a 12, by Gabrielli; *Requiem*, by Andrew Imbrie; and Brahms' Piano Concerto No. 1, with soloist Vladimir Ashkenazy.

Jun 28 Christopher Hogwood conducts an all-Bach program: the Oboe Concerto, BWV 1055, with Heinz Holliger, soloist; Cantata No. 82; and *Magnificat*.

5:00 pm All Things Considered

"The news doesn't stop on weekends!" Neither does National Public Radio's award-winning news department.

6:00 pm A Prairie Home Companion

Funds for local broadcast are provided by The Medford Mail Tribune; Foster and Purdy, Attorneys at Law; Burch's Shoes and Apparel, Inc; The Family Practice Group of Medford; The Medford Radiological Group; Medford Ear, Nose and Throat Clinic; Medford Thoracic Associates; Dr. Ted Sickles; Dr. Eric Overland; Dr. Richard Schwartz; and the Schmiesing Eye Surgery Center.

8:00 pm A Mixed Bag

Produced by KSOR alumnus Bill Munger, now at KCMA in Tulsa, Oklahoma, the program features a weekly topical mix of music and comedy.

10:00 pm The Blues

2:00 am Sign-Off

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Bach Festival

(continued from page 17)

Robert Croan, music critic for the *Pittsburgh Post-Gazette*, wrote last summer, "The Oregon Bach Festival is one of the best of its kind anywhere, not a cashing-in on the composer's tricentennial year, but a long-standing tradition that draws participants from all over the globe." Robert Linstrom of *The Oregonian* noted, "Rilling knows this music as well, if not better, than anyone in the world. His ability to turn the assembled performers into a magical congregation in short order is extraordinary." Of the Festival's special appearance at the Hollywood Bowl, *Los Angeles Times* critic Martin Bernheimer remarked, "Rilling's Bach invariably overwhelms with its simplicity, its sincerity, its dramatic balance and musical logic." Rilling's performances are "mercurial, transparent, serene, and breathtaking," concluded Daniel Cariaga, also of the *Los Angeles Times*.

For brochure of seating and ticket information:
(503) 687-5000
Hult Center Ticket Office
One Eugene Centre
Eugene, OR 97401

Master classes, the Bach Run, and other special events: Dr. Royce Satzman, University of Oregon School of Music
Eugene, OR 97403
(503) 686-5665

FESTIVAL SCHEDULE JUNE 22 - JULY 6, 1986

<p>Sunday, June 22</p> <p>10:00 Bach Run Chamber Music Hult Center</p>	<p>Monday, June 23</p> <p>10:00 Free Concert Chamber Music Hult Center</p> <p>11:00 "Cantata BWV 140" Hult Center Hult Center</p> <p>12:00 Chamber Music Hult Center Hult Center</p>	<p>Tuesday, June 24</p> <p>11:00 Cantata BWV 1 Hult Center Hult Center</p> <p>12:00 Free Arts Brass Quintet Hult Center Hult Center</p>	<p>Wednesday, June 25</p> <p>11:00 Cantata BWV 12 Hult Center Hult Center</p> <p>12:00 Free Arts Brass Quintet Hult Center Hult Center</p>	<p>Thursday, June 26</p> <p>11:00 Bach Suite No. 1 in C Major Hult Center Hult Center</p> <p>12:00 Free Arts Brass Quintet Hult Center Hult Center</p>	<p>Friday, June 27</p> <p>11:00 Free Concert Chamber Music Hult Center</p> <p>12:00 Cantata BWV 29 Hult Center Hult Center</p>	<p>Saturday, June 28</p> <p>10:00 Children's Performance Hult Center Hult Center</p> <p>11:00 Children's Performance Hult Center Hult Center</p>	<p>Sunday, July 5</p> <p>10:00 Children's Performance Hult Center Hult Center</p> <p>11:00 Children's Performance Hult Center Hult Center</p>
<p>Sunday, July 6</p> <p>10:00 Bach Hult Center Hult Center</p>	<p>Monday, June 30</p> <p>10:00 Free Concert Chamber Music Hult Center</p> <p>11:00 Cantata BWV 20 Hult Center Hult Center</p>	<p>Tuesday, July 1</p> <p>11:00 Cantata BWV 18 Hult Center Hult Center</p> <p>12:00 Free Arts Brass Quintet Hult Center Hult Center</p>	<p>Wednesday, July 2</p> <p>11:00 Cantata BWV 79 Hult Center Hult Center</p> <p>12:00 Free Arts Brass Quintet Hult Center Hult Center</p>	<p>Thursday, July 3</p> <p>11:00 Cantata BWV 79 Hult Center Hult Center</p> <p>12:00 Free Arts Brass Quintet Hult Center Hult Center</p>	<p>Friday, July 4</p> <p>11:00 Free Concert Chamber Music Hult Center</p> <p>12:00 Cantata BWV 29 Hult Center Hult Center</p>	<p>Saturday, July 5</p> <p>10:00 Children's Performance Hult Center Hult Center</p> <p>11:00 Children's Performance Hult Center Hult Center</p>	<p>Sunday, July 6</p> <p>10:00 Children's Performance Hult Center Hult Center</p> <p>11:00 Children's Performance Hult Center Hult Center</p>

Five by Andre Codrescu

Face Portrait

I am a man of face like another is "a man
of position" or "a man of hair." I take
things at their face values and the weight
of this world slides off
my face like a skier over snow. I live
through my face like others "get through
the day." It is not a particularly handsome
face, rather a gross sensual
barrage meant to take the breath out of you.
I imagine death as an epiphany of my face
in which a glow of dying roses clutched
in a diffusion of angles by discarnate hands
descends upon my eyes
and breaks them loose.
While the garters of divine ladies
snap and escape with my ears.
Still, I am alive and in this season of my face
there is the joy of sinning without surgery!

trains

trains run on emotion not
good advice. the southern pacific
runs on a wet appetite. the trans-
siberian is loaded with boxes filled
with the tears of russians
going to hell. romanian rail-
roads run only in the rain and not
every time. on french
trains women give birth. and the rails
themselves are licked shiny every-
day by the tongues of museum
curators

tête-à-tête

my body, spill-proof but not quite,
is full of grinning groceries, my liver
dreams of paté. my heart
makes the soup red. my head
stuffs itself with birds. even
my fingernails look good in jello.
the trick is to bring in each
dish at the right time in the dim
candlelight. the trick
is to surprise your guest with the ease
with which you delve into
yourself

The Sin of Wanting a New Refrigerator

Sin is impervious
to past transmutations
yet this is how it happened:
I desired
the bareness of my cell to open
in the vaster bareness of a new refrigerator,
it,
the refrigerator,
having come all the way from the First Avenue of my
New York days,
from the fruit stand of the dark
fat merchant. He opened it up
in another Universe: the milk bottles inside
lit up like Angels. First Avenue
refrigerated. I was a penny short
and I still am.
They tell me here that new refrigerators
are forbidden, oh
that penny had in it a sin
as elemental as the copper
it was made of

Alberta

When Alberta swims the whole night in the creek behind the house where I sit counting the rooms, I want to send owls in the branches above her with the results of my count. 13 rooms, Albert, 13 rooms! Or maybe a thousand! But what owls, indeed what beasts, can last the impact of her smooth, wet body leaving a trail of warm dark men in the phosphorescent water . . . Two fishes mate in the depression between her breasts! Waiting their turn, all the other creatures in the creek are emanating a light that messes up my count. How many rooms did I say? Then she speaks from my faucet when I drink and the glass of water in my hand shimmers with an invisible lust. At the end of all these rooms, at the end, indeed, of all rooms, there is Alberta swimming on and her strokes inside my bloodcells culminate in light, in small blue explosions.

Andrei Codrescu, who read on the SOSC campus April 17, is best known as a regular commentator on contemporary life for National Public Radio's "All Things Considered." A book of his commentaries, *A Craving for Swan*, will be published this fall. Codrescu won a \$5000 General Electric Foundation Award for Younger Writers for his poetry in *Smoke Signals*. Books of his poetry include *License to Carry a Gun*, *Selected Poems 1970-1980*, and *The History of the Growth of Heaven*. A new collection, *Comrade Past & Mr. Present*, will be out soon.

Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince & Patty Wixon, c/o KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for reply.

We encourage local authors to submit original prose and poetry for publication in the GUIDE. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines, and prose of up to 1,500 words. Prose can be fiction, anecdotal or personal experience.

ARTS EVENTS

For more information about arts events, listen to the KSOR Calendar of the Arts broadcast weekdays at 9am and Noon

1 Auction of Services to benefit Light Valley Waldorf School.
Items range from gourmet dinner followed by croquet on the lawn, to classical piano concerts, to Summer SAT workshop. Bring lunch at noon. Auction 1 - 3 pm. Lawn of Light Valley Waldorf School. 525 East E Street (503) 899-1490 / 482-2492 **Jacksonville**

1 Jefferson Acoustic Musicians Business meeting, JAM session & Potluck for music lovers and musicians. 5:30 in members' homes. Info at Truth Music (503) 884-9811 **Klamath Falls.**

1 thru 6 Annual Exhibit by Students Mon-Thurs. 8 am - 7 pm. Fri. 8 am - 6 pm Stevenson Union Gallery Southern Oregon State College (503) 482-6465 **Ashland.**

1 thru 13 Exhibit: Third Annual Spring Art Show by RCC Art Students Wiseman Gallery. Rogue Community College (503) 479-5541 **Grants Pass**

1 thru 14 Exhibit: Sue Fink, paintings Second Floor Gallery. On The Wall Frameshop, 217 E. Main St. (503) 773-1012 **Medford.**

1 thru 15 Juried Art Show Fine Arts Gallery. Umpqua Community College (503) 440-4600 **Roseburg.**

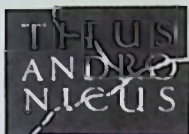
1 thru 20 Exhibit: Judy Chicago "The Birth Project," selections from 100 needlework creations Tuesday - Saturday 12-4 Grants Pass Museum of Art Riverside Park (503) 479-3290 **Grants Pass.**

1 thru 26 Exhibit: Margie Newman, Images in Sumi-E and Collage. Reception: Sun, June 1, 1-4 pm (Sumi-e Workshop, May 31: 884-0814) Hours: Sun - Thurs 1-4 pm Klamath Art Assoc., 120 Riverside Drive (503) 884-3470 **Klamath Falls.**

Duck's Breath Mystery Theatre performs Monday, June 2, 8 pm
Jacoby Auditorium, Umpqua Community College, Roseburg.
Call KSOR for details: (503) 482-6301



as you like it



MEASURE for measure

- 1 thru 31 Plays: The Tempest by Shakespeare; Bertolt Brecht/Kurt Weill's Threepenny Opera; and Broadway in the Angus Bowmer Theatre. Steve Metcalf's Strange Snow and Gardner McKay's Sea Marks at the Black Swan. Elizabethan Stage Previews: Jun 10-19; Opening June 20 with Shakespeare's As You Like It, Titus Andronicus, and Measure for Measure. Oregon Shakespearean Festival Free brochure: P.O. Box 158 (503) 482-4331 Ashland.

- 1 thru Sept. Photo Exhibit: "Ashland Residences," an architectural history. Hours: Tues - Sat. 1-5 pm Southern Oregon Historical Society Chappell-Swedenburg House Museum Plunkett Center, SOHC Campus (503) 488-1341 Ashland.
- 1 thru Oct. 31 Exhibit: "Brotherly Lust" theme of paintings, prints, and other art on this season's Shakespeare's plays Daily 10-6; closed Tues. Admission includes gallery talks. Shakespeare Art Museum, 460 B Street (503) 488-0332 Ashland.
- 2 Duck's Breath Mystery Theatre Comedy, including the popular "Ask Dr. Science," a benefit for KSOR. 8 pm Jacoby Auditorium Umpqua Community College (503) 440-4600 Roseburg.
- 2 Jury Day, Accepting Fiber Art Work 10 am - 6 pm. The Websters 10 Guanajuato Way. (503) 482-9801 Ashland.
- 3 Concert: Jazz conducted by Stuart Turner, 8 pm, Music Recital Hall Southern Oregon State College (503) 482-6101 Ashland.



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- 4 thru 18 **Exhibit: William Gottlieb, Photos of Jazz Musicians**
10-5 Daily, Mail Hall
Jacksonville Museum
(503) 899-1847 **Jacksonville**
- 5 **Recital: Victoria Clapp, soprano**
8 pm Music Recital Hall
Southern Oregon State College
(503) 482-6101 **Ashland.**
- 6 **Concert: Choirs conducted by Dr. Margaret Evans and Ellison Glattly**
8 pm Music Recital Hall
Southern Oregon State College
(503) 482-6101 **Ashland.**
- 6 thru 29 **Exhibit: The Tree in Art**
Umpqua Valley Arts Center
1624 W. Harvard Boulevard
(503) 672-2532 **Roseburg.**
- 6 thru Jul 6 **Exhibit: Jerry Baron, paintings; Carol Hausser, Watercolors; Charles Nathan, Sculptures.**
Reception: Fri. June 6, 5:30 pm
Tues - Fri 11-5; Sat - Sun Noon-4
Coos Art Museum, 235 Anderson Ave.
(503) 267-3901 **Coos Bay**
- 6 thru Jul 11 **Exhibit: "The Human Side of Energy: Stories from Rosebud County" Photographic Essay by Wes Chapman of industrialization in rural Montana town.**
Mon - Fri 8-5 pm,
Stevenson Union Gallery
Southern Oregon State College
(503) 482-6461 **Ashland.**
- 7 thru 27 **Exhibit: Masks Etc. by Victoria Carlson and Jeff Kerker**
Reception: Sat. June 7, 6-8 pm
Second Street Gallery, 230 Second St.
(503) 347-4133 **Bandon.**
- 8 **Meeting: Watercolor Society**
2 pm Umpqua Valley Arts Center
1624 W. Harvard Blvd.
(503) 672-2532 **Roseburg.**
- 9 **Meeting: Umpqua Valley Quilter's Guild**
10 am Umpqua Valley Arts Center
1624 W. Harvard Boulevard
(503) 672-2532 **Roseburg.**
- 10 **Concert: Spring Vocal Jazz Concert**
8 pm Jacoby Auditorium
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 10 thru October 5 **Plays on the Elizabethan Stage: Shakespeare's As You Like It, Titus Andronicus, and Measure for Measure.** Previews Jun 10-19
Opening June 20.
Oregon Shakespearean Festival
(503) 482-4331 **Ashland.**



- 11 **Books and Bagels**
12 pm in the Library
Umpqua Community College
(503) 440-4600 **Roseburg.**
- 12 **Book Discussion Group**
5:15 - 6:15 pm. Sponsored by Douglas County Library at Douglas County Courthouse, Rm. 101
(503) 440-4310 **Roseburg.**
- 12 **Meeting: Handspinners Guild**
10 am Umpqua Valley Arts Center
1624 W. Harvard Boulevard
(503) 672-2532 **Roseburg.**
- 14 and 15 **Open House: The Willows Living History Farm**
Southern Oregon Historical Society
1053 Hanley Road
(503) 899-1847 **Central Point**
- 15 **Oregon Old Time Fiddlers Jam Session**
2 pm Klamath County Fairgrounds
(503) 883-2427 **Klamath Falls.**
- 16 **Classes: Summer Art Classes begin for children**
Umpqua Valley Arts Center
1624 W. Harvard Boulevard
(503) 672-2532 **Roseburg.**
- 16 thru Jul 3 **Exhibit: Robin Thompson, drawings depicting a humorous view of a Korean's life in Oregon**
Mon-Fri 8 am-3 pm. Central Hall Gallery
Southern Oregon State College
(503) 482-6386 **Ashland.**
- 16 thru Sep. 28 **Exhibit: "Picture That" Exhibit of children's books and book illustrations.** 10 am-5 pm Daily
Jacksonville Children's Museum
206 N. Fifth Street
(503) 899-1847 ext. 227 **Jacksonville**

- 21 thru 26 Exhibit: Children's Art**
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Grants Pass Museum of Art
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- 21 thru 28 Cascade Festival of Music**
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- 22 Author's Tea**
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(503) 440-4311 **Roseburg.**
- 22 Social: Strawberry Lawn Festival with
Museum Open House, music and
Strawberry Sundaes 2-4 pm**
Chappell-Swedenburg House Museum
Southern Oregon Historical Society
Southern Oregon State College
(503) 488-1341 **Ashland.**

- 25 Book and Breakfast 6:30 am**
Sponsored by Douglas County Library
Douglas County Justice Hall Cafeteria
(503) 440-4310 **Roseburg.**
- 26 Meeting: Umpqua Valley Weavers Guild**
10 am Umpqua Valley Arts Center
1624 W. Harvard Boulevard
(503) 672-2532 **Roseburg.**
- 26 thru 28 Exhibit: Annual Tree and
Art Multi-Media Exhibit**
The Gallery, Umpqua Valley Arts Center
1624 W. Harvard Boulevard
(503) 672-2532 **Roseburg.**
- 28 and 29 18th Annual Arts Festival**
Umpqua Valley Arts Center
1624 W. Harvard Boulevard
(503) 672-2532 **Roseburg.**
- 28 29 and 30 Exhibit: Original Prints
by John P. Morgan**
Reception: Sat. June 28, 6-8 pm
Second Street Gallery
230 Second Street, Old Town
(503) 347-4133 **Bandon.**
- 29 Guided Tour/Exhibit/Slide Show**
Heritage Sunday celebrated with guided
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from 1-5 pm. Exhibit and slide show on
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990 Siskiyou Boulevard
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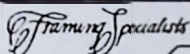
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Guide Arts Events Deadlines

July Issue: May 15

August Issue: June 15

September Issue: July 15

Mail to: Arts Events, KSOR Guide
1250 Siskiyou, Ashland, OR 97520

Calendar of the Arts Broadcast

Items should be mailed well in advance to permit several days of announcements prior to the event.
Mail to: KSOR Calendar of the Arts
1250 Siskiyou, Ashland, OR 97520.



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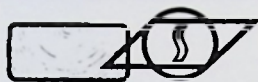
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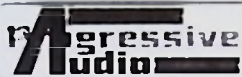
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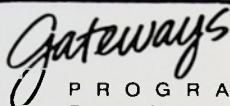
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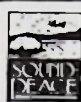
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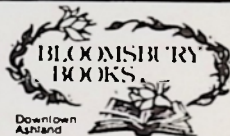
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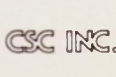
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